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THE PUBLISHER OF THE ETUDE CAN SUPPLY ANYTHING IN MUSIC.

The Etude

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THE ETUDE.

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IN an article on "The Ailments of Pianists" (*Allgemeine Musik Zeitung*, Berlin) Dr. Zahludowski discusses the various infirmities of pianists due to prolonged practice on the keyboard. The doctor recommends rest and massage for specific irritations like swelling and pain of the muscles, and then calls attention to the fact that children are allowed to practice upon the same instrument used by adults. To obviate the harmful results arising therefrom, Dr. Zahludowski recommends the construction and use of smaller instruments for juveniles. He argues that children studying the violin are not taught to play upon a full-sized instrument at the start. They are furnished an instrument one-half or three-quarter the regular size. In like manner, he recommends constructing "a piano for children" upon which the keys shall be proportionately narrower than on the ordinary piano. The originality of Dr. Zabludowski's proposition cannot be denied. It has created quite some comment in musical circles, where the outcome of the proposed experiment is awaited with much interest.

* * *

THIS is the vacation season. With some teachers a vacation is a matter whose possibility depends upon the promptness of patrons in settling bills for instruction. We hope that every one of our readers will find ways and means to enjoy a period of genuine recreation for mind and body, at home, abroad, by the seaside, in the mountains, or in the quiet of some pastoral spot. Even if you have planned to do summer teaching, stop long enough to get two weeks' genuine rest. Although you may have arranged to study at some summer school, you may still indulge yourself in a short period of quiet and relaxation.

One suggestion more: During your vacation try to lose sight of music and music teaching, at least so far as personal activity goes. Get away from it. "Don't talk shop" can be interpreted in several ways. An entire change of scene and occupation is the best restorer of nerve and mind.

THIS is a good time to look back over work accomplished, and to determine whether or not a worthy standard has been set and adhered to. It is a good time to analyze the work of each pupil and seek to learn whether success can be claimed or if nothing but routine has been the rule. While the teacher is going over the work of his pupils he should also examine what he himself has done. There will be consciousness of some shortcomings, and these latter should be made the stimulus for future improvement. The closing of the season ought to show a clear understanding of the work attempted and carried out, that the future may hold out the hope of a better success.

During the enforced idleness of the summer season is a good time to polish up a repertoire, to revise and add to lists of teaching pieces, by dropping out old and looking up new, to begin and carry on a course of reading and study in some branch of theoretical work in which you are not so well versed as you might be. This recommendation in nowise comes in conflict with the general one to make the summer season one of holiday, recreation, and rest. No man or woman who is fairly busy nine or ten months in the year can be wholly idle the other two. Just make valuable the moments not spent in seeking rejuvenation of body and mind.

* * *

THE teacher in some rural district, or in some small town, should not feel that no responsibility rests upon her or him further than to please the paying patron and to earn an honest livelihood. On the contrary, it is from these country districts and hamlets that the most promising talents come to the cities, and many and many a diamond has been discovered in the gravel-banks of the children of the remote regions. Just think of Christine Nilsson, the greatest dramatic singer of her school and her generation. She was a street-singer and a child of the Swedish soil, if ever there was one. Upon the shoulders of the teacher who rides about the country-side or paces the streets of the village rests a solemn and heavy burden of responsibility for the culture and refinement of the body social. See to it that little by little, as you can, the best music is heard and taught. Do not, of course, like Don Quixote, run against wind-mills, but persuade. You are the capillaries of the musical body, and it is in those tiny ducts that the building of the body is done.

* * *

WE may be and often are impelled to music-study by complex motives, but by a little reflection we may be able to analyze our purpose in the same way that the photologist splits the sunbeam into its seven tints. Thus, there is a desire to do what is the fashionable thing to do. There is the desire to get a very pleasant and elegant mode of earning money, there is the burning thirst for distinction; again, the neutral state of mind, which takes, like moist clay, the impress of the ambitions of parents or friends; there is the desire for mental stimulus and exercise; and, last and best, there is the deep, passionate, reverential joy in art as a gift of God to man. This is the highest, and the most permanent. This feeling exists at a tremendously high voltage-tension in all great composers and interpreters. This motive is on the same lofty plane as the enthusiasm of the religious devotee and the adept in science. The true musician is their blood-brother.

* * *

THE slogan of the educator in all departments is, "discipline, discipline." Yet there are studies which affect the mental powers in many degrees, or, let us say, at many angles. Thus, mathematics, the world over, is recognized as the very foundation of mentality, and its words constitute the most permanent words in every language and are among the very first learned by the student. Mathematics, at its bottom, is related to all the most sordid and material interests of life, yet as we ascend through geometry and trigonometry to calculus and astronomy use diminishes and sublimity increases. So is it with language study, so with philosophy, so in science. The culture of the bodily powers in like manner may be discipline mixed with use, or may pass into the merest dissipation, in which a grain of use is diluted in a barrel of amusement. Thus, calisthenics and gymnastic work are not bad, but good. There was a time not so very long ago when every gentleman cultivated the art of swordsmanship, and for good cause,—the sword was often needed in self-defense and in actual warfare; but now that has all passed away in civilized countries. There are some occupations which develop the body while they bring forth things of value. Thus, the gardener by his toil not only strengthens himself, but stimulates and guides the mysterious forces of life, so that things of value to man arise in places where they did not exist before. What a joy it is to plant, to train, to watch, to possess the beauty and the fruit of the grape vine. The musician is like the vine-grower. While he works he does undoubtedly develop his mental powers, but he prepares at the same time the wine of life, and all his beautiful creations either as composer of new music or as performer of other men's music are like rich, purple clusters fragrant and full of luscious juices. Let no musician think meanly of his function.

* * *

THE question is often asked: Why is it that some players can attract, hold, and delight an audience, while others of apparently equal talent and, perhaps, possessing even greater technical ability, are unable to do so? The impression made by amateurs at the most informal musicale prompts the same inquiry. While many opinions have been advanced, some ascribing the secret of success with the player to a subtle quality of touch, acquired or innate, the same effect manifesting itself through timbre of voice with the singer; others ascribe the cause to either special musical intuition or a magnetic personality, but it is not long since modern writers have appeared to arrive at a solution still more satisfactory. This supreme peculiar endowment of the musician, existent in amateur as in artist, is an intrinsic power, they tell us, and lies neither in personality, touch, nor in an especial

gift of musical intelligence, save as these are channels for its expression, but is summed up in one word—temperament.

Padcrewski's effects, we are informed, are due entirely to his possession of temperament, the de Reszkes, Melba, Calvé—all the long line of virtuosi who have held, swayed, and led captive audiences and critics—these owe each their power and their achievements wholly and primarily to temperament. And here the writers leave us wondering, speculative, since thus far has no definition accompanied their professed discovery. While the public no doubt thankfully appreciate this free bestowal upon them of a convenient solution, incased, as it were, in a nut-shell, we feel moved to express a conviction upon one phase of the matter at least, if briefly: All the "temperament" in the world without an equal and hourly added quota of work—herd work—will produce *nothing at all*, while "infinite patience"—Goethe's synonym for genius—plus a good, healthy appetite for hard work will produce *the artist*.

* * *

On several accounts it is unfortunate that the life of a music teacher is more or less a self-centred one. Men of other professions have, or make, frequent opportunities for meeting together to compare professional experiences and indulge in social intercourse. The music teacher is more apt than not to remain out of touch with those of his profession; the center of a group of pupils and friends, it may be, but lacking the inspiration which comes from contact with other minds actively engaged in solving the same problems. Whether he feels it or not, this isolation is a grave disadvantage to his artistic growth and development. Man is a gregarious animal and needs the stimulus and encouragement of his fellows, whatever his vocation. Teachers' associations, State and national, have done much to dignify the profession and bring together leading minds, but for the average teacher something more local and intimate is desirable. School teachers have their institutes, physicians their medical societies, clergymen their Monday morning meetings. In several of our large cities a few far-sighted musicians have recognized the lack of such opportunities for music teachers and have organized meetings, generally monthly, for social intercourse and informal discussion of musical topics. They meet on the basis of a common interest and a friendly feeling, and besides the professional gain and stimulus, each one learns what good fellows the others really are.

Where such gatherings are not feasible and the teacher is thrown on his own resources, he cannot do better than to fall back upon an educational musical journal such as THE ETUDE. Though the charm of personality may he wanting, one thus learns the best thoughts of the best musicians; the stimulus to thought and action is supplied, and ofttimes in its strongest form. Said a teacher with more than thirty years' experience hehind him: "I cannot afford to do without an educational journal of music. I never pick up one which does not give valuahle hints on my work—either something entirely new or a fresh light on something known hefore."

Thus one who, hy circumstances, is shut out from personal association with those of his profession may, in this way, live ahreast with those who are the first in it.

* * *

Some interesting investigations concerning what are called "habit-cramps" have been made of late hy medical men. A hahit-cramp, it may be explained, is the cramp of the fingers which attacks writers, violinists, and pianists in the exercise of their professional functions.

It seems that there is a curious difference in the way in which those plying these professions are attacked. For example, the writer or violinist who is affected suffers only while writing or playing.. Pianist's cramp appears more serious than either in that the pain persists even when the hands are idle, and that it is apt to incapacitate the patient to a certain extent from other occupations requiring the free use of the fingers. Then, again, violinist's cramp generally develops slowly and insidiously, while pianist's cramp develops suddenly and unexpectedly, and sometimes attacks the arm, the shoulder, and even the hack. Moreover, too great an exertion or an immoderate stretching of the fingers in playing the piano may cause paresis of the muscles o rproduce a disturhance of the motor nerves. This, it will be rememhered, was the penalty which Schumann suffered for the prolonged use of an appliance which he devised to gain independence and strength of finger. When he essayed to play he found that he had lost control of the motor nerves; the finger flew up, instead of down.

Thus it will be seen that care must be taken in the study of the piano, especially in the case of young and delicate persons, not to tax the hand too severely in technical practice, though rest and massage will in most cases effect a cure of even an apparently obstinate pianist's cramp. Its greater persistency than that of other forms is thought to he due to the unyielding construction of the piano. The nerves, no matter what his age, or the size and strength of his hands, must, in studying the piano, make use of the same keyboard which it uses even the muscular, well-developed fingers of the mature pianist. The violin, on the contrary, can he had in several different sizes, and can thus he adapted to the physical requirements of the student. It is proposed to remedy this lack of adaptation in the piano hy the introduction of a keyboard in which the keys shall he three-twentieths less than the ordinary width. This would make the stretch of the octave a trifle less than that of the seventh at present, and give a much needed relief to slight and delicate hands in the extensions which characterize most modern music for the piano. This seems a rational reform. The three-quarter violin is a factor in the violin-trade, and there seems no reason why piano manufacturers should not yield to the extent of three-twentieths in the size of keyhoards, for a few instruments at least. At all events, it would he an interesting experiment, and medical men who have considered the suhject seem to he convinced that it is one which will result in ohviating great harm to many piano-students.

* * *

The teaching of music, while it may he delightful and fascinating, is nevertheless nerve-wearing. To the lahor of teaching, so many women add any amount of church, society, and literary work. Is it not astonishing how much some delicate women can do in addition to teaching?

There recently came to our notice the case of a young lady teacher who was compelled to stop all work because of a threatened attack of nervous prostration. Why? Because of excessive work teaching? No! Because she had loaded herself up with a Sunday School class, was the president of one club and an active member in another, helonged to a reading circle, and took interest in a number of societies, church and social. Was it any wonder her health hroke down?

No better rule can be observed than to take a good, long rest these warm months, and, when the teaching campaign opens with the fall of the leaves, to refrain from overloading one's self with duties which do not appertain to music alone.

THE ARTIST AND THE MACHINE.

BY DR. HENRY HANCHETT.

Are, we, then, to expect the speedy disappearance of the pianist and the piano teacher? Hardly. Undoubtedly many a father has paid for music lessons that his daughter might become able to tickle his ear with pretty jingles on the piano. Those who have such an ambition may find it better satisfied hy machine music; yet even such, if they elect the machine, will lose the gratification of having their own daughters able to give them this pleasure. Because one daughter took piano lessons has been no reason in the past why a younger sister should not follow in her course and go through her finger-training in turn. For this class of music students the machine will simply set up a standard of precision which must inevitably tend to improve the playing of the average amateur.

But music is not the making of musical sounds; it is the expression of emotion and artistic ideas. One who would understand the language of music will get no deeper into it by the aid of the machine than will the student of Latin by the use of a "pony" translation. He only really knows the mind of the composer who ahsorbs his notes and interprets them hy his own voice or fingers. Even the amateur who relies upon the machine finds himself impelled to go to the artist concert that he may there learn the true rendition of the pieces he would play from his perforated rolls.

The wise pianist welcomes the machine as an aid, and influences as many as possible to take the machine into their homes and learn hy means of it what the great world of music contains. It will surely prove an inspiration to study; it will surely develop appreciation and understanding of the aims and culture of the musician, on the part of friends and public. The percentage of music students is higher in Germany, where music is abundant and good, than it is in Patagonia, where the pianists have little to fear from competition. The artist in music does not make shoes, and he is in no danger of meeting the fate of the cohhler. The mechanical piano and organ player is a modern wonder and a distinct aid in the work of musical education. It is about as likely to contract the field of the artist pianist as the daily newspaper and its millions of readers are to supersede the platform and the elocutionist.—*Music.*

DR. WILLIAM MASON'S MEMOIRS.

A Curious Autograph.

The following ancedote is told by William Mason in his "Memories of a Musical Life," in the July *Century*:

"But I did not leave Wagner's house without what many musicians, to whom I have shown it, consider one of the most interesting musical autographs ever penned. It is autographic from beginning to end, even to the lines of the staff; for when I asked Wagner for his autograph, he drew them himself on a sheet of hlank paper, and then wrote what is evidently the germ of the dragon motive in 'The Ring of the Nibelung.' It is dated June 5, 1852, and it is particularly interesting that he should have written this motive at that time. From his correspondence with Liszt, it is clear that he had not yet finished the poem of the 'Walkûre,' and had not yet hegun the score of the cycle. He wrote the books of the 'Ring' hackward, but in the composition of the cycle he began with the 'Rheingold,' in the autumn of the year in which I met him. The dragon motive occurs in the 'Rheingold,' but in quite a different form. He began the 'Walkûre' in June, 1854, two years later, completing it in 1856. In the meantime, in the autumn of 1854, he also began the music of 'Siegfried,' and it is in the first act of this music drama, written more than two years after I had met him, that we find the dragon motive exactly as it is written in my autograph, except that it is transposed a tone lower, and that the length of the notes is changed, though their relative value is the same, dotted halves heing substituted for quarters. The passage will be found on page 7 of Klindworth's piano-score of 'Siegfried.' This, I believe, is the only place in the four divisions of the 'Ring' where the motive appears in this form.

"Added significance and value are given to the autograph by the lines which Wagner wrote under it, and which are signed and dated: 'Wenn Sie so etwas ähnliches einmal von mir hören sollten, so denken Sie an mich!' (If you ever hear anything of mine like this, then think of me'). Even this was characteristic of the man. 'Siegfried' was not heard until nearly a quarter of a century after he had written a passage from it in my autograph-book—*but it was heard.*

A TALE OF A WOULD-BE MUSICIAN.

BY RICHARD WAGNER.

We have just huried him. It was cold and cloudy weather, and there were but few of us. The Englishman was there; he is going to erect a monument to him; it would be hetter if he paid his dehts.

It was a dreary husiness. The first hiting air of winter checked one's breath; no one could speak, and the funeral sermon was dispensed with.

Yet nevertheless you must know that he whom we buried was a good man and an honest German musician. He had a soft heart, and always wept when they whipped the wretched horses in the Paris streets. He was of gentle nature, and never went into a rage when the *gamins* pushed him off the narrow sidewalk. But unhappily he had a tender artist's conscience, was ambitious, and without a talent for intrigue; and he had once in his youth seen Beethoven, which had so turned his head that he could never truly find his bearings in Paris.

It was a good deal more than a year ago that I saw a large and remarkably beautiful Newfoundland dog hathing in the fountain basin of the Palais Royal. Lover of dogs as I am, I stood and watched the beautiful animal, which at last left the basin, and followed the call of a man who at first attracted my attention only as the owner of the dog. The man was by no means so beautiful to look upon as his dog. He was clean, but dressed according to Heaven knows what provincial fashion. Yet his features impressed me; I soon remembered that I had known them hefore;—my interest in the dog vanished—I rushed into the arms of my old friend R——.

We were happy over our reunion; he was fairly overcome hy emotion. I took him to the Café de la Rotonde; I drank tea with rum; he, coffee—with tears.

"But what in the world," I hegan at last, "brings you to Paris? You, the insignificant musician from your fifth story in the side street of a provincial town?"

"My friend," said he, "call it the preternatural curiosity to see how people live on sixième in Paris; or the human curiosity to discover whether I might not get down to the deuxième or even to the premier—I am not very clear about it myself. Before all things, however, I could not help tearing myself away from the misery of the German provinces; and without Gerlach's unquestionably greater comfort of the German capitals, rushing into the very capital of the world,—where the art of all nations comes to a focus, where the artists of all nations find recognition,—where I had hope to see satisfied that little portion of ambition that Heaven — doubtless hy mistake — has put into my heart."

"Your ambition is natural," said I, "and I can pardon it, even though it surprises me a little, in you particularly. But let us see with what means you propose to nourish your ambitious efforts. How much money do you make a year? Don't be alarmed! I know you were a poor devil, and that there's no question of rents in this case—that's a matter of course. Still, I must assume that you must have either won money in a lottery, or that you enjoy the protection of a rich patron or relative to such an extent as to provide you with a passable annual income for at least ten years."

"That's the way you ridiculous people look at things," said my friend with a good-natured smile, after he had recovered from his first alarm. "Such prosaic adjuncts appear to you at once as the chief things concerned. Nothing of all these, my dearest friend! I am poor; in a few weeks I shall even be without a sou; but what of that? I have been assured that I have talent. Have I then chosen Tunis to use it in? No; I have come to Paris! Here I shall see if they deceived me when they attributed talent to me—or if I really have it. In the first case, I shall be quickly and willingly undeceived and shall go quietly home again to my little room with a clear understanding of myself. In the second case, I shall find my talent paid for quicker and better in Paris than anywhere else in the world.—Ah, don't smile;—try rather to bring up some worthy argument against me."

"My dear fellow," I said, "I smile no longer; for at this moment a certain sorrowful feeling thrills through me, that gives me a deep anxiety for you and your magnificent dog. I know that even if you are economical, your excellent animal will still consume a good deal. Are you going to feed yourself and him with your talent?—That is praiseworthy, for self-preservation is the first duty, but humanity toward animals a second and more beautiful one.—But tell me, how are you going to bring your talent into play? What are your plans? Tell me them."

"It's a good thing that you ask me about plans," was the answer; you shall hear a good quantity of them, for you must know that I am especially rich in plans. First, I am thinking of an opera; I am provider with completed works, with half-finished ones, and with a large number of schemes of all kinds —for the grand opera and the comic.—Don't answer! —I am prepared to find that this will not be a matter to be arranged all at once, and so I count it only as the basis of my efforts. But even if I can't hope to see an opera of mine produced immediately, at least I can count upon heing speedily informed whether the management will accept my compositions or not. —My friend, you are smiling again—hut say nothing! I know what objection you mean to make, and I will at once reply to it. I am convinced that in this respect, too, I shall have to contend with all sorts of ohstacles. But in what will these consist? Assuredly in nothing hut competition. The greatest talent of the world assemhles here, and offers its productions; the management are therefore hound to make a severe trial of what is submitted; the path must be forever closed to hunglers; only works of special distinction must enjoy the honor of selection.—Good!—I have prepared myself for this examination, and desire no distinction without deserving it. What should I have to fear beside this competition? Shall I believe that here also the customary servile tricks are in vogue? Here, in Paris, the capital of free France, where there is a press that exposes every abuse and corruption and makes it impossible?—where it is possible for merit alone to gain applause from the great public that cannot be hribed?"

"The public!" interrupted I,—"you are right there. I believe too that with your talent you might count upon success as soon as you had to deal with the *public* ualy. But you are sadly in error, my poor friend, as to the ease of the means for getting before it! It is not the competition of talent, among which you will have to fight, but the competition of reputations and personal interests. If you are certain of a decided and influential protection, venture upon the conflict; hut without this and without money—stand off, for you must fail without even having gained consideration. There will be no question of estimating your talents or your labor (even that would be a favor without precedent);—but there will only be taken into consideration what name you hear. Since there's no reputation attaching to this name, and it is not to be found on any list of *rentiers*, you and your talent remain unnoticed."

But my reply failed to produce the intended result upon my enthusiastic friend. He was out of humor, but he put no faith in what I said. I went on and asked him what he could think of to do so that he might make a little reputation in some other way, that could be of assistance to him in afterward undertaking, with more prospect of success, the execution of the decisive plan he had communicated to me? where I hope to see satisfied that little portion of ambition that Heaven — doubtless hy mistake — has put into my heart."

"Listen," he said. "You know I have always had a great partiality for instrumental music. Here in Paris, where a kind of *cultus* of Beethoven seems to be established, I can certainly hope that his countryman and most ardent admirer will have no difficulty in gaining a hearing, when he endeavors to bring before the public his own attempts to approach the unattainable model—be these attempts ever so feeble." question of rents in this case—that's a matter of

"Permit me to interrupt you there," said I; "Beethoven is fairly deified—so far you are right. But remember that it is his *name*, his *reputation* that is worshiped. That name, placed before any work that is worthy of the great master, is sufficient to make people see the beauties of it at once. But put any other name before the same composition, and it wouldn't induce even the management of a concert-room to notice even the most brilliant part of it."

"That is false!" exclaimed my friend rather angrily. "It is plain that you mean to systematically discourage me and frighten me away from the path to fame. But you shall not succeed!"

"I know you, and can pardon you," I returned. "But I must add, that in pursuing this latter plan also, you will encounter precisely the same difficulties that are always in the way of an artist without a reputation—be his talents what they may—here where people have far too little time to trouble themselves about hidden treasures. Both plans must be regarded as means for strengthening and taking advantage of the reputation that is already made—but not in the least as methods of obtaining one. Your efforts for the production of your instrumental compositions will either be altogether neglected, or, if your works are conceived in that bold and original fashion that you admire in Beethoven, they will be considered hombastic and heavy, and sent back to you with this opinion."

"But," interrupted my friend, "how if I have already provided against such a judgment? What if, foreseeing this, I have composed works which, for the very purpose of producing them before a merely superficial audience, I have arranged in that favorite modern fashion which, it is true, I detest from the bottom of my heart, but which even the greatest artists have not shrunk from using as a first means of attracting?"

"Then people will tell you that your work is too light and shallow to catch the public ear, between the works of Beethoven and Mozart!"

"O my dear fellow," cried my dear friend—"now I see clearly that you are only chaffing me! You are and always will he a droll *farceur*!"

And my friend stamped his foot laughingly, and brought it down so hard on his dog's heautiful paw, that the latter howled aloud; but a moment after, licking his master's hand, seemed to beseech him no longer to take my objections in jest.

"You see," said I, "that it isn't always a good thing to take earnest for jest. But apart from this, pray tell me what other plans could induce you to exchange your modest home for vast Paris. Tell me in what other way,—if you should find for my sake abandon the two schemes already mentioned,—you would propose to try making the necessary reputation for yourself?"

"Merely out of spite toward your extraordinary spirit of contradiction," said he in reply, "I will go on in the enumeration of my plans. I know that nothing is more affected nowadays in Paris salons, than those spirited and sympathetic romances and ballads that are precisely to the taste of the French people, and that have been transplanted hither from our own home. Think of Franz Schubert's songs and the reputation they have here! This is a kind of composition that thoroughly suits my fancy, and I feel that I am capable of doing something really meritorious in it. I will bring my songs before the public, and perhaps I shall have the luck that so many others have had—to attract the attention of one of the directors of the opera here, by such unassuming compositions, to such a degree that he will honor me hy an order for an opera."

The dog gave another loud yelp; but this time it was I who, in a convulsion of laughter, had trod upon the excellent beast's paw.

"What"—I shouted—"is it possible that you seriously hold such mad notions? What in all the world can justify you—"

"Good God"—interrupted the enthusiast—"haven't such cases happened often enough before? Shall I show you the papers in which I have repeatedly read how such and such a director was so carried away by hearing a *romanza*—how such and such a famous poet was so attracted hy the hitherto unrecognized talent of a composer, that both instantly united in declaring—the one that he would forthwith furnish him a libretto—the other that he would produce the opera that should be thus ordered?"

"Oh," said I, all at once filled with sorrow, "is that the way things stand? Newspaper notices have turned your honest, childlike hrain? Dear friend, if you would only read a third, and only believe a quarter, of everything that comes to you through that channel! Our directors have much else to do beside listening to the singing of *romanzas*, and going into enthusiasm over them! And even granting that this could be a possible means of getting a reputation, by whom would you have your *romanzas* sung?"

"By whom hut by the same famous singers and prime donne who so often, with the kindest readiness, undertake the task of bringing for the first time favorably before the public the productions of unknown or repressed talent? Or perhaps I have been deceived in this too by false newspaper notices?"

"My friend," I replied, "God knows how far I am from denying that noble hearts of his sort beat below the throats of our famous singers and songstresses. But to attain the honor of such protection, some other requisites are necessary; you can easily imagine what a competition there must be in this also; and that it requires a decidedly influential introduction to make it clear to the noble hearts aforesaid that one really *is* an unrecognized genius.—My poor friend, have you any other plans?"

At this he was fairly beside himself. He turned sharply and angrily away—though not without some consideration for his dog.

"And if I had plans as numerous as the sands of the sea," he cried, "you should not hear another one! Go! You are my enemy! Inexorable!—but you shall not triumph! Tell me—I will ask you only one thing more—tell me, unhappy man! how have the immerable people made their beginning who have become first well known in Paris, and then famous?"

"Ask them"—I answered, my coolness somewhat disturbed; "perhaps you can find out. For me—I do not know!"

"Here, here!" called the deluded man excitedly to his magnificent dog. "You are no longer a friend of mine," said he, turning hastily to me. "But your cold scorn shall not see me blench! *In one year you shall either be able to learn from every street gamin where my house is, or you shall receive directions where to come—to see me die!* Farewell!"

He whistled shrilly to his dog—a discord—and he and his companion were gone like lightning. I could not overtake them.

(*To be continued.*)

Musical Items

VLADIMIR DE PACHMANN will, it is stated, write a new life of Chopin for a New York publishing house. This ought to interest the Chopin biographers.

THE highest soprano voice on record was that of Lucrezia Agujardi (1743 to 1783). According to Mozart, who heard her sing, she reached C *in altissimo*.

J. CH. HESS, once a popular pianist and composer, died in Paris at the age of eighty-four. Some of his transcriptions, as "The Carnival of Venice," sold by thousands.

WHEN they wished to perform "La Resurrezione di Cristo," at Modena, Perosi asked $300 for himself, $400 for the music, $480 for the orchestra, $280 for chorus, and $600 for the solo singers.

ALEXANDRE PETSCHNIKOFF, who made such a successful *tournée* in America last season and is now in Europe, will return to America for a series of concerts between January 10 and April 10, 1901.

THE third prize competition founded by Anton Rubinstein will take place at Vienna, August 20. The contest is international, and held every five years. The prizes are 5000 francs for composers, and same for pianists.

SUBSCRIPTIONS are being received by Messrs. Chappell, 50, New Bond Street, London, W., to assist the two aged daughters of the late eminent composer John L. Hatton. Subscriptions will be forwarded if sent to THE ETUDE office.

THE Norwegians have a national hymn, supposed hitherto to be of local origin by a composer named Richard Nordraack; but a Norwegian iconoclast proves that it corresponds note for note with a largo cantabile in the fourteenth instrumental quartet of Joseph Haydn!

J. V. GOTTSCHALK, who for sixteen years has been associated with leading musical managers of Europe and America, has established a concert-direction under his personal control in New York. Mr. Gottschalk has for several seasons past been traveling representative for Victor Thrane.

AIME LACHAUME, the young French composer and pianist, whose compositions have brought him so prominently before the public of late, and who is now in Europe with a view of having one of his operas produced, will return to this country in the fall and give a series of piano-recitals.

THERE is talk of M. Jean de Reszke taking over Madam Bernhardt's theater on the Palace du Chalelet during her absence. Madam Bernhardt holds the house by contract from the city of Paris, and one of the conditions of the lease is that the theater shall not remain closed for any length of time.

THE village of Beziers, France, is preparing for a grand musical festival, August 26-28, under the direction of M. G. Leygues, Minister of Public Instruction and Beaux Arts. The orchestra will be composed of 400 musicians and 250 choristers, directed by MM. Camille Saint-Saëns and Gabriel Faure.

ONE thousand dollars is asked in Vienna for the manuscript of the first movement of Beethoven's sonata, opus 111. In a letter written by Rubinstein, which is offered for sale, is this sentence: "Have you seen 'Tristan' or 'Rheingold'? The first is to me actually mad; the latter is at least cracked."

SIGNOR GIUSEPPI DEL PUENTE, the opera-singer, died at Philadelphia, May 25th, of apoplexy. He ranked among the greatest dramatic artists of the contemporary operatic stage. He was born in Naples in 1845, descendant of a noble Spanish family, and first came to America in 1873. His repertoire included over seventy operas.

MARIA BARRIENTOS, who is described as a veritable musical genius, has recently been singing with remarkable success in Rome. She is said to be but 16 years old, and was first heard of last winter in Spain. She is a native of Barcelona, and is said to have begun the study of music in the conservatory there at the age of 6.

THE College of Music, of Cincinnati, has just received another gift of $50,000. John G. Schmidlapp transferred to the college a fine four-story building, to be used as a dormitory in place of the cramped quarters which have been used for that purpose. The gift is in the nature of a memorial to his wife, who was one of the leading supporters of the college.

WILLIAM WITT, violinist and music publisher, died at London, in his seventy-fourth year. Born at Hamburg, he appeared in the early forties and in the fifties as a violinist in London. He became the sole owner of the firm of Ewer & Co., which was ultimately absorbed into Novello, Ewer & Co. He was the founder of the largest music circulating library in England.

"LOHENGRIN" was given in Italy 1143 times between November 1, 1871, and December 26, 1899, and between the same dates "Tannhäuser," 237; "Die Walkürie," 110; "Die Götterdämmerung," 84; "The Flying Dutchman," 62; "Rienzi," 46; "Die Meistersinger," 98; "Tristan," 12; "Siegfried," 32; "Das Rheingold," 5—which, they say, makes a total of 1763 performances, or 61 a year.

THE classification of manuscripts left by Johann Strauss has been completed. Among them are eight waltzes, fully orchestrated. Then there are choruses, couplets, vocal waltzes, unaccompanied quartets, songs, sketches for operettas, an impromptu for piano, duets, hymn, and marches. Many will be published, and the proceeds will be given to charitable funds for musicians, while the manuscripts will go to the Vienna Museum.

EDWARD STRAUSS during the ensuing *tournée* of the United States and Canada, which begins at the Waldorf-Astoria on the evening of October 20th next, has declared his willingness to perform any meritorious work by American composers. Piano and full orchestra scores should be sent to Mr. Rudolph Aronson, Astor Court Building, New York City, who has the management of the tour. Scores must be delivered before September 1st, next.

GRIEG gave a concert at Copenhagen to an audience of small traders and workmen, whom he thus addressed during the program: "This evening," he said, "is a realization of a dream of my youth; for I have always held that art should, as in ancient Greece, extend to all classes of society, just because it is its mission to bring a message from heart to heart. I wish that workmen's concerts, like this, which endeavor to fulfill this object, might prosper and find followers in all countries."

THE Temple of Music is to be one of the attractive features of the Pan-American Exposition to be held at Buffalo from May 1 to November 1, 1901. Music will hold an important place at this great educational event, and the exposition will use every effort to secure the most excellent music features and entertainments ever offered at such a gathering. Sousa's Band of fifty instruments has already been secured. The Mexican government will send the famous Mexican Mounted Band of the City of Mexico.

ERNST VON DOHNANYI, the Hungarian pianist, who was heard in New York City and Boston, at the end of the past season, with the Boston Symphony Orchestra and in recitals, will return to this country about the middle of November, and open his *tournée* in New York City. Though Dohnányi was heard only a few times, his return will be hailed with delight by all lovers of distinctly musicianly pianoforte playing. He will be heard in most of the principal cities in orchestral concerts and in recitals.

ACCORDING to Miss Clara Butt, Sir Arthur Sullivan is writing a grand opera for Covent Garden, in which the English contralto is to play the principal part. "Indeed, Sir Arthur Sullivan is at present preparing an opera for me which we hope to produce at Covent Garden next season. The heroine is to be a contralto, tall and dark, instead of the petite soprano, as is the case in most operas. For me Wagner is, of course, impossible, and most other composers' contralto rôles are exceedingly nasty and disagreeable characters."

FRIEDA SIEMENS, the young German pianist, who was last year to have played with the Boston Symphony Orchestra, but was unable to do so on account of illness, and was compelled for that reason to relinquish her tour of the United States, is now in good health and will positively give a series of recitals and orchestral concerts under the Concert-Direction Gottschalk. She stands to-day the greatest of the younger generation of women pianists, and during her childhood astonished the world by her marvelous playing.

MADAM SARAH BERNHARDT and M. Coquelin will commence a grand American tour in November, playing "l'Aiglon," "Cyrano de Bergerac," "La Dame aux Camelias," "La Tosca," etc. Madam Bernhardt will receive about $1000 each performance, with a certain percentage of the receipts, and personal expenses paid; the tour will consist of two or three hundred representations, consequently the great actress will reap a rich harvest of American dollars. M. Coquelin will receive about $400 per night, with a certain percentage of the receipts.

THE prize-concerts of the Nineteenth National Saengerfest in Brooklyn from June 30th to July 5th, next, are of absorbing importance to every German singer. The contests will be given by choruses composed of the members of the different organizations; two or three are to be performed by something like 7000 male voices; one will be sung by 500 women and another by a chorus of 5000 men. The soloists are Miss Sarah Anderson, Mrs. Josephine S. Jacoby, Miss Louise B. Voight, Joseph S. Baernstein, D. Ffrangeon-Davies, and Carl Schlegel.

THE concert recently given at Bologna by the Berlin Philharmonic Orchestra, under Dr. Richter's direction, was made the occasion of most enthusiastic demonstrations on the part of the crowded audience, which included musicians from all parts of Italy—Mascagni, Sgambati, and others, Frau Cosima Wagner being also present. At the conclusion of the performance the popular conductor was presented with two laurel wreaths adorned with the Italian and German colors. Bologna was the first Italian city that heard a Wagner opera ("Lohengrin").

VIENNA'S Academy of Sciences has decided to collect phonographic records and store them in one of the Vienna libraries. The collection will include, first, specimens of every European language and dialect, to which will be added later all non-European languages; second, the finest contemporary musical performances, with the national airs and tunes of all races, and, third, speeches or phrases uttered by celebrated men. The academy is trying to find some more durable material than is now employed to take the impression of the sounds and is experimenting with various metals.

ONE of the most horrible fates that ever befell an opera company was chronicled recently, telling of the almost complete destruction by yellow fever of an Italian opera company which gave performances recently in Manoa, Amazonas, and other cities in Central Brazil. The first evidence of the dreaded disease made its appearance when several members of the company attended a masked ball to which they were invited. Upon returning from the affair the director of the company, Sig. Solnik, was taken sick, and died of the fever three hours later. Shortly after the director's death the leading *prima-donna*, Theresa Zeicchi, developed symptoms of the fever, which frightened her into hysterics. In a paroxysm she bit her tongue through and bled to death. Twelve members of the company were then taken with the fever and died, three only surviving. Those who escaped took their departure from the country for Genoa.

STUDIO EXPERIENCES.

HARSH TREATMENT.

M. R. DAVIS.

A TEACHER of music has many queer experiences. I once had for one of my scholars a very young girl. She was making good progress, considering the few lessons she had taken. The mother told me to punish her, if it became necessary, but I did not. In the first place, she was doing well and needed no punishment. Second, I do not inflict corporeal punishment on any of my scholars.

Finally, the child's mother became so impatient with my little pupil simply because she could not grasp the musical idea I was endeavoring to impress upon her mind, that she punished the little girl very severely. She told me it was no use for them to spend more money on her for music, and the poor child has never had a lesson since.

A WILLING PUPIL.

J. P. D.

SEVERAL years ago a pupil came to me—a very bright, ambitious girl—who could play well in a certain sense. The adagio from the "Pathétique" sonata would have been played with the same expression given to the light music of the day. She knew nothing of the tone-poets, she had scarcely heard of harmony, but she was willing and anxious to work, and that was the solving of this particular problem.

I began with Bach's "Inventions" and "Preludes." At first she could find no music in them, but gradually her comprehension grew, her face became brighter with each lesson. Mozart's "Sonatas" were a real treasure trove. The andante to "Sonata XI," C-major, opened a new world of thought. So we worked on little by little, touching only the good and finding the beauties therein.

This was a busy school-girl, and I knew she had all the work she could well manage. Still, I suggested we should study harmony. I gave short lessons, but it was a beginning, and the girl was soon as enthusiastic as the teacher could wish. Onward we marched and soon came the desire to know more of the masters-musicians. Then followed lessons in musical literature. Finally she decided to study the musicians by countries, making lists of the musicians of Germany, Italy, England, etc. Soon Beethoven appealed to her. We tried first the simpler sonatas. Then more difficult ones. To-day this girl loves music for its real worth. Schumann's "Soaring" is real to her, and she feels the music in her soul. Harmony has found in her a devoted student and counterpoint now claims her as a willing worker.

A "TYPE" OF DISPOSITION.

AIMEE M. WOOD.

IT was the eve before the recital,—portentous phrase, suggesting an old war song title, of which the brief narrative following may convey another rendering, for it was the night of the battle in a certain down-town studio. Miss ———'s pupils, one by one, went through their last rehearsal, each receiving welcomed encouragement, counsel, or criticism, and finally came the closing number, a duet which had been practiced with much zeal for several weeks by two schoolgirls who were known "in school and out" to be inseparable friends. One of them arose and brought the music to the instrument, while the other still remained in her place among the rows of pupils, who all turned to look wonderingly toward her.

"Come, M.," said the teacher, also wondering, "I. is waiting." I. sat looking down from her place before the piano with a puzzled air, and thus, with all eyes directed toward her, Miss M. dropped her own upon her folded hands, and remarked demurely: "I do not wish to play."

"Not wish to play! M., what are you thinking of?" No reply; not a quiver even of the downcast lashes. "Come M., do not keep us all waiting for you."

"I am not going to play."

And this was all the answer that was forthcoming, although every argument and entreaty, even to positive command, was brought to bear upon her obduracy by the teacher, yet the latter, be it said to her credit, maintained perfect self-control throughout the fray, not allowing a trace of her inward "vexedness" to become apparent. She knew the young girl to be the child of parents by whom she was permitted her own way in everything,—a spoiled child, perhaps, yet having considerable strength of character, energy, and withal a very pleasing personality. There was no use in appealing to the parents, and, indeed, upon the next evening Miss M. attended the recital in their company, and sat among the audience, appearing coolly unconscious of the curious glances directed toward her from all sides, as her name was on the program.

The teacher, rather than omit the closing number, and also because of the evident disappointment of I., played the duet with the latter; but to no one, not even to her friend, did M. ever grant a word of explanation for her sudden caprice, although she continued her lessons, and, as hitherto (prior to the rehearsal evening), gave the teacher no especial trouble.

TEACHING CHILDREN.

C. C. F.

WHILE giving a lesson to a very young pupil a day or so ago, I was explaining the construction of the major scale, having the pupil build each scale on the keyboard as well as print them on paper. After she had successfully made the scales commencing on the white keys, and proved that C-scale would be played all on white keys, and that D required two sharps; E four; F one flat; G one sharp; A three, and B five, I asked her to arrange the scales in proper order, commencing with C. As she picked on the correct key-note I held the key down one above the other, and after all were finished she said: "Isn't it funny the keys are all the same distance apart: three white keys between each of them; I won't forget them now." I said to myself—this is only another proof that the surest way to teach children, so that they will not forget, is to point out the way, and let them find out the truths for themselves.

AN UNMUSICAL PUPIL.

DAISY P. JEWELL.

SOME time ago a pupil who had taken lessons several years, but could not play the simplest exercises, nor the scale of C-major through one octave, began to study with me. It was evident that the child could never become a musician in the true sense of the word. Her parents had been so informed by other teachers, but they were anxious that she should be able to play for them at home.

I decided to find out if it were possible to make music appeal to her in any way. First of all I discarded the exercises she had been using, for, while they were exceedingly good, they were dry in the extreme. Then I gave her to study familiar melodies, for example, T. L. Rickaby's simple arrangements. These were used in connection with scale work and a little of Mason's "Touch and Technic." She has not accomplished very much, but she has nearly completed major and minor scales and can play simple airs with some degree of feeling.

It has been very discouraging work, and, without the help of something she really knew "the tune to," I should long ago have given up the warfare.

Now I can readily understand how such a method of procedure will disgust many of my fellow-teachers; to such I can only say: "Put yourself in *her* place." I would gladly teach only the best of pupils and best of music, but what can be done in a case like this?

DANGERS OF AN ARTISTIC CAREER.

BY ETHEL LYNWOOD WINN.

THERE are many students who come from towns and country to study in large cities. They find, too often, that the musical road is a hard one even for the most talented persons. They find that it is up-hill work for the student blessed with both money and brains, and many become discouraged and abandon serious study.

Geniuses like Händel and Wagner believed in themselves. They felt that they had a definite mission in the world; hence they persevered and succeeded in accomplishing musical miracles. But ordinary people often have a belief in their musical powers too, which, when mistaken, leads to waste of time and money. What an array of young amateurs we have in our boarding-schools and colleges! How much money is spent on children whose parents believe that they *must* be musical!

This is a day of accomplishments. It is not as pleasant to teach pupils to shine in society as it is to devote honest, hard work where the pupils study for art's sake alone.

I have known students abroad who had been told in America that they were very talented. No one found it out abroad. They had been overpraised in a small community.

Some students look forward to an artistic career as a concert performer because it seems easier and more to be desired than teaching. Some despise teaching as unworthy of them. That seems strange, for few of the greatest artists nowadays have not taught at some time in their lives. Only the self-indulgent, conceited, and heartless despise teaching. Teaching develops one's resources. Teaching makes one love the profession and pupils more and more.

In the life of the artist there are misunderstandings, jealousies, and feuds. To be sure, there are those things in teaching, too, but not to such an extent. There are moral problems to be thought of and worked out in the career of an artist. The life behind the scenes is not all smooth and beautiful. It is, indeed, a dangerous thing to aspire to a concert career when one has neither money nor prestige of influential connections. A sacrifice of honor for art is not unknown, at home as well as abroad. However, this phase of artistic life is often exaggerated, both by press and pulpit. Artists have to live a selfish life. They are obliged to choose their diet with care. They shut themselves up when they choose and absent themselves from social functions.

The life of an opera-singer is one of great self-denial. We hear that artists are very hard people to live with. I imagine that they are. Most people like one spot called "home." Artists rarely have one.

I believe that a public career makes most women less gentle, less modest, less womanly. Of course, there are notable exceptions to this. A very womanly woman ought to remain so, and so she does; but sometimes the hard struggle with the world makes a woman hard,—yes, quite untrue to her best instincts.

I remember that Miss Amy Fay spoke of the terrible strain of lessons with Tausig. I believe that concert-players are always unstrung. I can say from experience that I would rather watch all night by the bedside of a fever patient than to take a lesson from any artist whom I know on the morning after the most successful concert he ever had. Don't aspire to a concert career unless you are willing to meet all the demands of such a career.

MUSIC is the most modern of all arts; it commenced as the simple exponent of joy and sorrow (major and minor). The ill-educated man can scarcely believe that it possesses the power of expressing particular passions, and therefore it is difficult for him to comprehend the more individual masters, such as Beethoven and Schubert. We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.—*Robert Schumann.*

The Music Teachers' National Association.

TWENTY-SECOND ANNUAL MEETING.

The meeting of the Music Teachers' National Association just held in Des Moines, Iowa, from June 20th to June 22d, inclusive, has passed into history. It was, in many respects, an ideal meeting. The educational feature, on which the association is founded, was emphasized throughout the greater part of the proceedings. The tendency of the work of the association is evidently along practical lines, that will meet with the hearty approval of the greater majority of the profession. The association must, sooner or later, be conducted so as to represent the profession. The music teacher feels as if such an association should give him renewed inspiration and strength for his work. The meeting at Des Moines was almost an ideal meeting in this respect.

The social feature is one that needs to be cultivated. One of the pleasantest recollections of the meetings we have had has been the meeting of the co-workers, and the exchanging of views in the lobbies of the hotels and the pleasant acquaintances formed.

The concert feature of the association is one that does not particularly add force to the association. It is used principally to arouse local enthusiasm, but the concerts are not very different from the ones the profession have been listening to all the year round, and the members are not going to travel thousands of miles for what they can have at their own doors. While we do not object to incidental music, yet the association cannot expect to gain any popularity by simply going around the country as a concert club.

There is, after all, very little occasion for important business meetings. Heretofore there has been entirely too much time given to delegate and business sessions. While the association, itself, calls for the simplest of forms in this respect, yet there has been much valuable time spent in business sessions, rather than attending to the absolute work of the association.

It has occurred to us that most of the sectional feeling that is always engendered at these meetings might be avoided if it was understood that the association will meet alternate years in the West and the East, and the officers be chosen two years in advance. Thus, at Des Moines, the officers should have been chosen for the next meeting in the West, two years hence. This would give them two years in which to work up the meeting and become acquainted with the workings of the association, and, when the association meets in the East the next year, they could elect their officers for the next meeting in the East. This would avoid all sectional trouble and at the same time give more time to prepare each meeting.

The business sessions opened in the auditorium of the Y. M. C. A. building by an address of welcome from H. B. Hedge, president of the local Commercial Exchange. A fitting response was made by the president of the M. T. N. A., Arnold J. Gantvoort, and then followed the reports of the secretary and treasurer, Philip Werthner and Fred. A. Fowler. The treasurer's report exhibited a gratifying balance to the credit of the association, and this balance was materially increased by the end of the convention. Thanks to the new constitution, which intrusts the business of the association to a delegate body, matters moved with a smoothness and thoroughness unknown in former years. The most important subject for consideration was the report of the educational committee, Arthur L. Manchester, chairman. This committee was appointed last year at the meeting in Cincinnati with the intention of increasing the usefulness of the association by providing courses of study for the large class of persons who desire such study, but who are without local facilities of securing it. Mr. Manchester presented a thoughtful and well digested plan which, with a few unimportant changes, was unanimously adopted. A board of five managers, known as the educational board, was appointed with full power to carry it into effect as soon as possible. They will lay out courses of study to be worked, not in any given time, but at the student's convenience. Syllabi will be furnished for each course, outlining topics and course of reading.

It is by no means the intention to operate on the lines of a school of correspondence, and such illegitimate enterprises as the teaching of piano, singing, etc., by mail are, of course, entirely ruled out. The principles of the Chautauqua plan of study will be kept in view, modified, so far as may be necessary, by their adaptation to the study of music. The following were suggested as suitable subjects: History of music; evolution of instruments, of art forms, of technics; masters of composition; acoustics; pedagogy, etc. Harmony and composition are not included, because it was thought that they are not suited for study in this manner.

There will necessarily be a slight expense connected with such a scheme. In order to reap its benefits applicants must become members of the association, and fees sufficient to reimburse the examiners and framers of the syllabi must be paid, since it must be made self-supporting. In the motion to adopt the report was incorporated the condition that President Gantvoort, in consideration of the step having been taken at his initiative, be one of the educational committee. It was decided that the members of this committee should serve terms of various length, and lots were drawn to apportion the terms, with the following result: To serve three years: W. S. B. Mathews, of Chicago; Waldo G. Pratt, of Hartford. To serve two years: Rossiter G. Cole, of Grinnell, Ia.; Arnold J. Gantvoort, Cincinnati. To serve one year: Edward Dickinson, of Oberlin, O.

In the election of officers for the coming year some friction along sectional lines was developed, but the choice of the nominating committee finally went through: President, Arthur L. Manchester, of Philadelphia; vice-president, M. C. Bartlett, of Des Moines; secretary, Thomas a' Beckett, of Philadelphia; treasurer, Fred. A. Fowler, of New Haven. Owing to a misunderstanding, the place of meeting for 1901 could not be definitely fixed before adjournment, but the probability is that it will be Richmond, Va.

Delegates from a distance in traveling to Des Moines were not a little startled on reading in the newspapers of the 18th the account of the burning of the new auditorium early in the morning of the day before, since the association concerts were to be held in that building. Four hours after the disaster was known, however, arrangements had been made by which the three orchestral concerts were given in the large auditorium in the beautiful Midland Chautauqua Park on the outskirts of the city, and the three miscellaneous concerts at Foster's Opera House. The three organ-recitals were given, according to original intention, on the fine organ in the Central Church of Christ, while general and business sessions were held in the Y. M. C. A. These changes necessarily made some confusion, but matters soon righted themselves.

Especial mention is due the Commercial Exchange of Des Moines, which stood behind the managers of this meeting in furnishing them a guarantee fund of $3500 toward the large expenditure incurred in the engagement of the Cincinnati Symphony Orchestra and of their leader, Frank Van der Stücken. Their enterprise was generally supported by the public at large. No less than 500 patron's tickets at $5 each were sold in advance to the citizens of Des Moines alone. The attendance was far beyond expectation: there were 494 professional members and nearly 1300 visitors, and between two and three thousand were present at every orchestral concert.

The new constitution, which was adopted last year at Cincinnati, justified the hopes which led to its framing. Instead of being governed by the passing clientele of any given year, its policy is now dictated by a comparatively small number of delegates, five from each State, with certain permissible additions. This gives a consistency and dignity to the proceedings, which have hitherto been lacking.

One peculiarity of the concerts was the absence of the almost ubiquitous piano-recital. This may have been due to the failure of the program committee to secure any pianist of great or authoritative reputation, save Richard Burmeister, who came on from New York to play his own concerto in D-minor at the last orchestral concert. The opportunity was therefore afforded of hearing a comparatively youthful brood of pianists, who, like young Lochinvar, came out from the West. With not a little vivid splendor of playing, there was naturally some lack of the deeper sentiment and repose only to be gained by years of artistic striving. That sterling musician and artist, E. R. Kroeger, of St. Louis, of course, won his spurs long ago, but among those who doubtless belong to the future are Miss Francis Wyman, of Burlington, Ia.; Henri Ruifrok, of Des Moines; Glenn Dillard Gunn, of Chicago; and Henry Eames, of Lincoln, Neb. As is natural in the "storm and stress" period, there was considerable Liszt playing and some of it was exceedingly good, *e.g.*, the "Ballade in B-minor," by Mr. Gunn, and the "Hungarian Fantasie," with orchestra, by Mr. Eames. Beethoven and Schumann did not appear on any program and Chopin was but sparingly represented, which may or may not be an indication of the tendency among the younger Western pianists.

The miscellaneous concerts, as a whole, were weaker than is usually the case, both as regards performance and programs, but the average was more than restored by the superb symphony concert's of the Cincinnati Symphony Orchestra. The three symphonies were selected with great tact to illustrate as many distinct periods of symphonic development as represented by Haydn, Beethoven, and Tschaikowsky, though for musical enjoyment one might have wished for Mozart instead of Haydn, although it would have been not so historically correct.

The addresses, papers, discussions, etc., were on a distinctly higher plane than the writer ever remembers on these occasions. Probably the one most enjoyed, certainly the one calling forth the most enthusiasm, was the address on "The Collateral Education Necessary to Modern Musicianship," by John S. Van Cleve, of Cincinnati. Mr. Van Cleve was visibly affected by the spontaneous outburst of applause which greeted him at its conclusion; he was obliged to respond by bowing, not once, but several times. Another thoughtful and well considered address which awakened much appreciative comment was "Musical Criticism from the Stand-points of the Newspaper and of the Public," by Samuel Strauss, of the Des Moines *Daily Leader*. W. S. B. Mathews, of Chicago, the veteran editor, critic, teacher, lecturer—but space fails to enumerate fully his well-known manifold qualifications—delivered an address, pedagogical, yet sparkling withal: "Some Prominent Defects in Current Musical Education," which was followed with the utmost attention by a large audience. His reception was only second in point of enthusiasm to that of Mr. Van Cleve. The welcome on behalf of city and State, by Dr. Bayard Craig, Chancellor of Craig University, Des Moines, was most inspiring and breathed the magnetic personality of that gifted man.

The round table discussions, which were inaugurated last year in Cincinnati, proved equally valuable in this year's meeting. The chairmen of the various branches were: voice, Fred. W. Root and Raleton Hackett, of Chicago; theory, Rossiter G. Cole, of Grinnell, Ia., and Clarence A. Marshall, of Minneapolis; piano, Calvin B. Cady, of Chicago, and Henry Purmont Eames, of Lincoln, Neb.; public schools, J. I. Bergen, of Lafayette, Ind., and P. S. Hayden, of Quincy, Ill.

The social features were many and various. The Iowa association, which had courteously omitted this year's meeting in order to bend all energies toward the success of the parent body, engaged a parlor at the Savery House as "rest-room" for repose and convenience of meeting. The parlors of the Y. M. C. A. were also thrown open for a similar purpose. On the opening night the delegates met informally at the hotel and on the second night with the visiting members they were entertained by the Ladies' Musical Guild of Des Moines at the Grant club house. The last night a number of President Gantvoort's men friends gathered at the Savery House and presented him with a magnificent cut glass punch-bowl set.

It is the general opinion that the appointment of the educational committee is the most important step taken by the association since the policy of encouraging American composers was inaugurated at Cleveland, sixteen years ago. The association is, after all, one of teachers, and not of artists who meet once a year to play and sing for mutual edification. Such entertainment has its uses: it has undoubted cohesive power in keeping together a body so loosely organized, but is really only incidental to the main purpose, which is the cultivation of fraternal relationship between musicians and the elevation of musical standards through educational influences.

Few of the vocalists rose above the level of the ordinary amateur, either in voice or temperament. Two of the singers, ladies, as is usually the case, failed to appear, however, and it may be, on the principle that "The biggest fish I ever caught was the one that got away," that, had they sung, the average might have been raised. The exceptions to mediocrity were, among the ladies: Mrs. W. J. Whiteman, of Denver, whose rich, vihrant contralto awakened universal enthusiasm; Miss Elsie Marshall, of Cincinnati; and Miss Jessica De Wolfe, of Minneapolis. Miss De Wolfe, indeed, made a veritable sensation hy her impassioned singing of the final allegro in Weber's scene from "Oheron": "Ocean thou Mighty Monster." Of the men, only Joseph Farrell, of Lawrence, Kansas, and Grant Hadley, of Des Moines, both baritones, made any marked impression.

Of the organists, Albert A. Butler, of Louisville, easily led his *confrères*, Thomas J. Kelly, of Omaha, and Hamlin Hunt, of Minneapolis, in sustained interest of conception and a wonderfully free technical mastery of his instrument. This was undoubtedly due, at least in part, to his playing without notes, and it must be said that if he was first, Mr. Hamlin Hunt was a worthy second.

Richard Burmeister scored a double success, that of artist and composer, in the masterly playing of his own concerto. He has played the work with the principal orchestras of the country, so that it is hy no means unfamiliar to concert-goers. The dainty "Intermezzo Scherzando," in particular, was given with irresistible grace and piquancy.

It is probahle that the Cincinnati Symphony Orchestra never played to more appreciative audiences than those which they had in the three symphony concerts in the Chautauqua Auditorium. It was an impressive sight, even to the most *blasé* concert-goer, to see thousands of intent faces rising in tiers against a hackground of forest trees. Possibly the greater part of these listeners had never hefore heard a symphony, possibly they had hut a vague idea of what it meant; whether they understood it or not it was an experience such as comes seldom in a life-time—the hearing in two days of three concerts on so comprehensive a scale with such surroundings. It made one think of a musical camp-meeting where, instead of "getting religion," one "gets music," and why should there not be such meetings? The entrance of music into the soul often awakens an emotion not a whit less tender and deep than that awakened by religion itself.

THE WHIMS AND FANCIES OF CELEBRATED MUSICIANS.

One day Panseron, the composer, while riding in a cab, heheld Cherubini trotting along the sidewalk beneath a small, dilapidated umbrella in a pelting rain.

Panseron stopped the cab and addressing the illustrious director of the *Conservatoire*, cried: "Monsieur Cherubini, Monsieur Cherubini! please take my cah; you are dripping wet, and at your age this will not do."

Cheruhini, thinking, no douht, that Panseron was right, thanked him and hastily entered the vehicle which had been so generously placed at his disposal.

Panseron was now on the pavement receiving the rain, which fell in torrents. "My dear master," he said to Cherubini, "now that you are safe in the cab, would you be kind enough to lend me your umbrella? You see the rain is coming down fast."

Whereupon the celehrated composer of the "Requiem," giving the order to drive on, answered: "Impossible, my dear sir, you know borrowed umbrellas are never returned."

* * *

Verdi, in speaking of Paganini, one day, said: "Paganini was a real genius. Not a single modern violin-virtuoso can be compared to him. His talent was extraordinary, as well as his knowledge of things; extraordinary was also his technic. He performed the most wonderful feats upon the violin. One day he was invited to dinner by a friend. During the repast the host managed to slip a violin into the hands of the great virtuoso and requested the latter to "play something." Annoyed at this breach of hospitality, Paganini took up the violin and hy means of a marvelous fingering and with a single stroke of the how made four *b's* sound simultaneously."

* * *

Gluck, the composer of "Orpheus" and "Armida," became a veritable tyrant as soon as he found himself directing an orchestra. The slightest mistake annoyed him and sent him into a fit of temper. He insisted upon the orchestra's repeating certain passages twenty or thirty times until they were played according to his approval. Upon one occasion the orchestra in Vienna refused to ohey him and complained to the emperor, whereupon Joseph II endeavored to conciliate them hy saying: "Why, you know that you must put up with him. He really does not mean it." The consequence was that, whenever Gluck directed the *Hofkapelle*, the salary of the memhers of the orchestra was raised. Those that had received but one ducat now received two.

* * *

Concerning Mozart, we find the following in the diary kept by Boisserée: "Mozart was passionately fond of playing hilliards, hut played the game hadly. The arrival of a celehrated hilliard-player in Vienna interested him more than that of a celebrated musician. The latter, he said, would come to him, hut the former he visited. Mozart played for high stakes and during entire nights.

Mozart composed quicker than any copyist could follow, and that without playing or singing, only occasionally striking a chord. The score of "Don Juan" was finished in six weeks. He was always in financial difficulties, and thus arose so many trifles, sonatas, variations, and the like. Artaria, the publisher, paid him 25 ducats for half a dozen "Variations." There was always music paper lying ready for him. If he passed the publisher's place of business and was in need of money, all he had to do was to sit down and write.

* * *

At the time Joachim, the celebrated violinist, was concert-master in Hanover he could see from his windows how those who were fond of skating enjoyed themselves while following their favorite sport. Catching their enthusiasm, the famous artist decided to participate in the sport, although he was unfamiliar with it. He stepped on the ice and was soon asked hy one of the individuals lounging around looking for a "job," whether he wanted his skates strapped on. Joachim answered affirmatively, adding, however, that he did not know how to skate. "Oh, that does not matter," answered our friend. "I will teach you." As soon as Joachim had his skates on, he received the following instructions: "Now, Mr. Joachim, stand erect, so—now throw out your right leg, so—now your left, so—and now go ahead." Joachim following the directions he had received, made some mysterious movements first with his right foot and just before repeating the operation with his left, found himself sprawling on the ice. "Yes, yes, my dear sir," said Joachim's instructor, while he picked the violinist up and put him on his legs again, "you see, *skating is not as easy as fiddling.*"

* * *

Spontini, the composer of "Ferdinand Cortez" and "La Vestale," was fond of exhibiting his decorations. Upon great occasions he wore them all, and delighted thus in showing them in public. At a great music festival, Spontini, wearing his orders as usual, passed a group of musicians, and heard one of them say: "Look, there goes Spontini with all his decorations, and to think that Mozart had none at all." Whereupon Spontini turned quickly and said: "My friend, Mozart did not need any."

* * *

While John Field was lying on his death-hed already hereft of speech, a clergyman was sent for, who inquired of the artist what religion he professed. And as he received no answer he asked, in turn, whether the artist was a Catholic, Lutheran, or Calvinist?—"Pianist," Field lisped, and died.

* * *

In honor of Meyerbeer's death, Casafa wrote a funeral march, and meeting Rossini, inquired what the latter though of it. "Oh, yes," answered the composer of 'William Tell,' your funeral march is excellent, hut too bad you did not die first and let Meyerheer compose the funeral march."

* * *

One evening Chopin returned home in company with some friends, among them Szmitkowski (to whom the "Mazurkas," opus 50, were dedicated) and complained of the state of his finances. "How happy I would he," Chopin exclaimed, "if a ministering angel would he kind enough to lay 20,000 francs in my desk! I could then procure all the comforts I desire."

The same night Chopin dreamed that his wish had been granted, and related the fact to his friends. A few days later, Chopin, in opening his desk, perceived the 20,000 francs he had wished for. This money had heen laid there by Szmitkowski, who had related the incident of the wish to Miss Sterling, one of the pupils of Chopin, a Scotch lady, who took pleasure in presenting this handsome gift to her heloved teacher.

* * *

After his concert-tour in Spain Ruhinstein was asked hy some one: "Did you speak Spanish while you were in Spain?"

"No, I do not speak Spanish."

"Then you spoke French," the other one continued.

"No, French is not generally spoken," was the answer.

"Well, with what did you manage to get along?"

"With the piano," was the reply of the great virtuoso.

* * *

While Cherubini was director of the Paris Conservatory, one of the professors, the composer, Berton, was never punctual, and always came late for his lesson.

At the funeral of Berton, owing to some mishap, the funeral cortege was late and did not arrive on schedule time at the church where the pall-hearers and other mourners were waiting. Whereupon Cherubini, turning to Auber, impatiently exclaimed: "That fellow, Berton, as usual, always too late!"

LETTERS TO TEACHERS

By W. S. B. MATHEWS.

"I have a pupil of twelve years, a girl, who has taken lessons of me in Landon's 'Foundation Materials' for about three months. She is very anxious to learn Nevin's 'Narcissus.' How long should a student take lessons before learning that piece? What other pieces would you recommend for a beginner and about what period should she be able to take them?—E. N. L."

If the pupil in question is smart, and has done well with the Mason arpeggios in direct motion in sixes and nines, and perhaps in some rotations of three or four chords, I should not myself hesitate to give her the "Narcissus" if her soul appeared set upon it. You should begin quite slowly, each hand by itself and only a few lines at a lesson. If after two or three hours she showed herself able to play the first eight measures fairly well, I should not hesitate to go on with it. But if it proved entirely impossible for her, then postpone it a few months. A great deal of our fine grading in teaching is useless and artificial. As soon as a pupil is able to read with certainty from notes and is handy on the keyboard, she can learn any one particular piece of not above fourth grade she may happen to fancy. Of course, it will take more effort to reach up to a third grade piece when one is habitually in the second grade than when one approaches it after a longer preparation. But, as a rule, we dwell entirely too long upon very easy material at the beginning. For small children whose hands are weak, and who have little range of thought, this is well enough. But a girl of twelve, if she stands well in school and has reached half-way through the grammar grades, is able to make a skip of this kind without damage. Often an experiment of this kind will give her an important stimulus. Remember all along that easy music is not altogether for easy hands, but mainly for infantile minds. When the mind craves better things the hands will generally find ways of doing them. Playing is much more a mental operation than a purely mechanical one. So try it and see how it works. But take care and do not hurry. Give her plenty of time and have her learn the left-hand part carefully and well. Have her memorize the piece, and when she has played one page give her another. Remember Sam Slick's motto that "Some things can be done as well as others."

I do not think I can do better for lists of graded pieces than to refer you to Mr. Presser's collections for different grades. I have also assisted in compiling another set with Mr. Liebling for the first four grades. The great point is to find something which the child really desires. Under the stimulation of appetite she will accomplish wonders which you will try for in vain when her appetite is negative. First of all "catch your fish"; i.e., find out the fancy of the girl. Of course you cannot take Emerson's advice and hitch your wagon to a very eccentric star, like a girl's unregulated fancy; but at least see whether her star is not moderately reliable. Meanwhile, if the experiment shows her the need of more skill upon the keyboard, it will give a new incentive to the practice of technics.

* * *

"I have a boy pupil of ten or eleven years studying piano. He is naturally delicate, and has no strength at all in his fingers. The fourth finger of the right hand was broken by playing ball some months ago, and is so weak that he can hardly make it strike the key. His previous instruction appears to have been incompetent or careless, for he plays with his hands flat down upon the keys and so far I am not able to make him form them correctly. He is a bright little fellow, and I have thought patience the best way to lead him on. His mother is very anxious to have him play and thinks that coaxing is better than scolding to urge him on. Please advise me what kind of exercises to give him and also how to make him straighten up his hands into proper form.

"Is it possible for a person to practice a solo too much so that the mind becomes tired and forgets the piece?

"Which is the best way of memorizing? To have the notes in one's mind or, as they say, 'at the finger's ends'?

"Which is considered the hardest instrument to play, the violin or the piano? Some of my friends say one and some the other. (I appreciate the violin department lately added to THE ETUDE and read it with pleasure and instruction.)—L. L."

The first thing you have to do is to interest the boy. Boy's mothers have all sorts of ideas which the boy often fails to share. When the boy wants to play, it is very easy to get it done, provided the mother is willing; but when the boy's mother wants him to play and the boy doesn't care or actually does not desire to play, the case is hard.

If the boy really has a certain amount of musical ear, your first need is to find some kind of piece which pleases him and then to enable him by careful teaching to play it. Your next need is to enlarge his area of interest in music. In order to do this you will have to teach him something about chords, measure, melody, etc., so that he will hear correctly what there is in the music. Next give him a little help in musical form. Every piece has its own plan. There is a principal subject and one or more subordinate subjects. These subjects or parts are composed upon certain leading ideas which are differently modified as they appear. Sometimes the motive comes in one key and sometimes in another; one motive asks a question which another motive answers. Trace out with him all these ideas of relation in the piece. In other words, wake up the boy's intellect upon the musical side. The more he studies in this way the more pleasure he will take in the structural skill of the music, and the more likely he will be to follow the musical thought from its beginning to its conclusion.

Then you have to carry along a course of ear training. This should be done in the public school, where there is music, and the pupils of grammar grade ought to be able to write from hearing any short and clear melody in any key with which they may chance to be familiar. If the school has neglected this, as it probably has, you will have to do it. Begin with short fragments until the boy can sing the phrase after you, and then tell you what the scale tones were. You will find that he will very soon do this. Little by little you can lengthen the melodies, but not too fast, until they reach eight measures of double or triple measure. He must learn rhythm, and recognize pulses, accents, measures, and know by ear whether it is one kind of measure or another. Observe, he cannot possibly tell from ear whether it is $^2/_4$ or $^3/_4$ measure, because the choice of a quarter or an eighth for the unit note does not appear in the sound, but is a caprice of the composer. What he has to hear are pulses, half-pulses, etc., and combined pulses, together with the scale relations. Later on he must recognize the harmony, and know at least the tonic and dominant chords, as well as the subdominant chord. Probably it will be clearer if you designate the chords as the chord of do, chord of fa, and chord of sol. Thus the ear hears them.

In short, your attitude must be that of trying to introduce the lad into a world of musical interest, a world which to you is full of charming beauties, which, in turn, you desire to open to him. These intellectual relations in music are more natural to the boy's observation than to the girl. The girl is apt to be emotional and quick, much quicker than the boy, and, if she happens to like music as music, she is generally impatient of these technicalities in it. Of course, it is much better for the girl to know something besides her notes and fingers. And nowadays they are generally willing to learn at least a part of it.

As regards playing, the boy's hand must be strengthened by the Mason two-finger exercises and the arpeggios. These are best in the early stages. I would use scales a little later. You see when a boy is really quick in mind, and you set him some first-grade pieces built in a dry season upon five-finger positions, it is about the same as placing a hungry boy before a dish of some baby food. He spots it at once as baby food, and even if there still remains a remembrance of the lusciousness of something sweet and soft, he still rebels and will not consider it food for a young man. So it is regarding the piano. Find something which is easy for the hands, yet has force and means something. Such a boy will practice any reasonable number of exercises, reckoning reason from the stand-point of the school which ties him up so many hours a day and the demands of exercise out-of-doors, which he cannot afford to neglect. The piano has left at best not more than an hour a day. And the boy is likely to come to grief in his fingers or anatomical details through the rough plays the boys delight in. You have to build around the edges of the boy. And you can build only by interesting the youngster.

As for forming his hand. In the clinging touch have him curve the fingers and raise them high preparatory to the touch (the previous finger still holding its key) and then raise it high when the next finger begins, so that the motion at the knuckle-joints is made more ample. Increase finger-action; this is the first thing to do. With it improve position by touching the key with curved finger, and not otherwise. This is very important. When the clinging touch begins to be played satisfactorily, add to his course in tone-production the arm touches, a two-finger exercise played by a down motion of the arm, and an up motion for the second tone—always slowly, about two counts to each note. The directions for these touches are in the book sufficiently well. When these begin to be fairly well done, add the hand-touch and finger elastic. The latter I play with a rise of hand at the end, so that the hand comes almost up to the position shown for the "Bowman stab-touch." This finger elastic, the extreme staccato (in which the finger is raised out as straight and the point as high as possible preparatory and then the tone is made by violently shutting the hand, especially the finger, but all the fingers move in sympathy a little) is the main dependence for making the touch strong and for strengthening the finger. It is one of the most productive finger-strengtheners I have ever seen. When the boy gets so he can do these touches pretty well, with a large and broad tone, but without any violence, double notes in thirds and later in sixths can be treated the same way; and, provided the weak fingers have had enough practice in detail, these doubled notes will complete the work of shaping the hand up into the strong position of curved fingers, the weak side of the palm of the hand being as high above the keys as the strong side.

In all these exercises for strengthening the fingers it is very important to keep the wrist low, lower than the knuckle-joints; but the palm of the hand is to be kept up away from the keys. As soon as the slow exercises (all the preceding) begin to be done with good tone, then add the fast and light, and in these make the motions very small and delicate, and get as much speed as possible and as much lightness. The finger-motions are very small, indeed, as also are those of the wrist, and speed is the main point. Perfect looseness is to be sought. The combination of the foregoing with these fast and light will give the boy a strong and pliable hand with about twenty minutes a day real work. He should do a few arpeggios,—say, ten or fifteen minutes more; all the rest upon a piece or a musical study which will be a piece when he is done. It is not at all necessary for him to play all the pieces in the book. Pick out the pretty ones and those which have new difficulties. In short, when you have exercised the boy, give him something worth doing.

The very boyish boy is rather a hard nut to crack in music, as he finds the appeal of play almost irresistible. I sympathize with his case. I never was such a boy myself, but had an unlimited capacity for books and very little interest in anything else but music. But the other kind of boy is healthier.

It is not possible to practice a solo so much with the mind that the mind becomes tired—or at least it is practically impossible to do this. It is, however, quite possible to practice a piece so much with the fingers and without the mind that the mind experiences the chill due to neglect. And so the thing falls through. The great loss in music study is in the method of study. In what way to get hold of the ideas in a piece and what ideas to find in a piece, these are the first points. You must remember that any music worthy of the name is a music of the mind. As Walt. Whitman says, music is what awakens within you when you have heard something. And purely as a musician you have to learn how and what to hear, and what to find in the piece. When you really know a piece, in its details and minor relations (such as its melody, its chord-successions, the voices implied in the middle range of the successive chords, the tones which mark the transition and those which remain common to several chords, and the points where the composer gets intense, and those where he is merely coasting down hill), you have a comprehensive grasp of the piece which you will not lose.

Finger-memory is worthless in playing. No doubt artists derive some pleasure from it and some assistance in critical turnings; but generally the musical and mental memory is the only one, and finger-memory consists only of the order of fingers and the application of a certain finger upon a note where otherwise uncertainty might arise.

The best memory I have ever personally encountered—excepting that of artists like Godowsky, Paderewski, and the like—is that of my business associate, Miss Blanche Dingley, of Lewiston, Maine. Miss Dingley acquired her memory from a long course of analysis under Mr. George Lowell Tracey, and by the habit of memorizing her new lesson on the cars when coming home from Boston after taking the lesson. Her musical mind had been stimulated by a very active practice experience of chamber-music and lessons from some of the best artists. It is possible for her to memorize any ordinary page of music in from five to ten minutes, and at the end of it she can play any line you ask for, either hand alone, can define all the voices there are, and, in short, knows exactly all about it. If now she practices such a page a little while, it remains in her mind a long time. Moreover, this kind of study amounts to interpreting your pieces. You have all of it—rhythm, melody, harmony, modulations, the voices, and all the dissonances—you know it. Half your finger-work is already done when you know what you want to do. Of course, if a piece is new, like, for example, some of these Chopin studies of Mr. Godowsky, or some of his original pieces, the unexpected transitions and the many false notes complicate the task and demand more time. But, in general, if we had a real system of teaching the art of study, it would be possible to enable all but the very unmusical pupils to acquire a firm grasp of everything they study. In this way they would have more to show at the end of their lessons, every lesson would prepare for more to follow, and their taste and musical intelligence would be opened up like a blossoming rose, and we would have ten good players where we now have one.

The violin demands more innate musical quality in a player than a piano. The piano *can* be played mechanically; the violin cannot.

SIR GEORGE GROVE AND SCHUBERT.

THE late Sir George Grove did, perhaps, as much as any man of his time to foster a taste for the best music, but, on the whole, we associate his name particularly with the revival of interest in Schubert's music which the last forty years have seen. It is curious to reflect that, though Schubert died in 1828, in 1856 not one of his orchestral works, except the "Fierabras" overture, which Mendelssohn conducted at a Philharmonic concert, had been performed in England. In that year the symphony in C was played at the Crystal Palace under Mr. Manns, principally at the instance of Sir George Grove, who had conceived an enthusiastic admiration for Schubert's songs, and wished to prosecute his acquaintance with the composer's music. The symphony was often repeated, and in 1866 two of the "Rosamunde" *entr'actes*, which had just been published in Vienna, were added to the Crystal Palace repertory. The following year came a couple of overtures, and the now famous and popular "Unfinished" symphony, which was first performed in this country in April, 1867.

In 1868 Sir George Grove made his now historic visit to Vienna in company with Sir Arthur Sullivan. Their avowed object was to see and study, and, if possible, copy the scores of Schubert's unpublished symphonies, which were known to be in the possession of a Viennese barrister named Schneider. In this they were completely successful, and among the other Schubert autographs which Dr. Schneider possessed they found such treasures as the original MSS. of the mass in F, the "Teufels Lustschloss," and other operas. But the "Rosamunde" music, which Sir George Grove particularly wished to discover, and which he confessed was almost dearer to him than the symphonies, was nowhere to be found. At last, however, Sir George lit upon it himself in rather a dramatic way. He has told the story himself in his own inimitable way:

SIR GEORGE GROVE.

"It was Thursday afternoon, and we proposed to leave on Saturday for Prague. We made a final call on Dr. Schneider to take leave and repeat our thanks, and also, as I now believe, guided by special instinct. The doctor was civility itself; he again had recourse to the cupboard, and showed us some treasures which had escaped us before. I again turned the conversation to the 'Rosamunde' music. He believed that he had at one time possessed a copy or sketch of it all. Might I go into the cupboard and look for myself? Certainly, if I had no objection to being smothered with dust. In I went, and after some search, during which my companion engaged the doctor in conversation, I found at the bottom of the cupboard, and in its farthest corner, a bundle of music books two feet high, carefully tied up, and black with the undisturbed dust of nearly half a century." These, of course, turned out to be the band parts of the "Rosamunde" music. Sir George Grove was naturally in raptures, to the great amusement of Dr. Schneider, who could not conceive what these eccentric Englishmen found to rave about in dull old music, fifty years old. However, he gave them leave to carry off the music to their hotel, and there, by working against time, they contrived to get all the missing parts copied by two o'clock the next morning.

Sir George Grove's enthusiasm for Schubert was shared by many of his friends, and it soon came about that a sort of Schubert cult was started in England, of which the Crystal Palace was the temple and Sir George the high priest.

On the Continent, curiously enough, Schubert was less popular. As a song-writer he had always been appreciated, but his instrumental works were a long time in finding their way into general favor. In 1868 Sir George observed that "even in Vienna Schubert is not the object of that general enthusiasm which is felt for him by the best musicians and amateurs in England, or as we should imagine would be felt by the countrymen of one of the most remarkable geniuses that ever was born."

Now, of course, all has changed, and Germany has learned to value Schubert's symphonies aright. Herr Weingartner, who may be taken as expressing the opinion of cultivated musicians in Germany, writing the other day on the development of the symphony since Beethoven, placed Schubert's symphonies far above those of Schumann and Brahms.—*Presto.*

THE "HOW" OF IT.

BY F. L. EYER.

IT is the *how* of it that counts. If you know how to do a thing all that remains for its accomplishment is a certain amount of energy and perseverance. There are tons and tons of energy, ambition, and perseverance literally wasted in the art world to-day simply because pupils do not know how to study. The blow they strike does not hit direct, but glances, and the result is uncertain and unsatisfactory. It is the center shot that counts.

The country is full of people to-day who are professing to teach piano playing, and to our sorrow we can testify to their success, for the land is full of piano players. They play, yes, but how? Go hear Paderewski, de Pachmann, Hambourg, and some of the lesser lights in the pianistic world and note the contrast. The difference is so marked that some of us grow discouraged and feel as if we knew very little about playing after all.

Well, to be sure, these artists are possessed of more talent and genius than the rest of us; but there is a great fact apparent, and it is this: that all their work has been done intelligently. The artist is never an accident. His effective climaxes are not a matter of chance or luck; they are a dead certainty, the result of hard labor which has been directed, every drop of it, in the proper direction.

I can teach you how to play the piano, but it will be more to the point if I teach you *how to learn how* to play the piano; in other words, you must be taught how to study music as well as music itself. And the teachers who do this? Well, their name is not legion.

What a deformed world it is, this pianistic one! Players with stiff wrists; players with cold, hard, dry, unsympathetic, punch-like touches; players who play not only rag-time, but keep ragged time. Pounding players; stumbling players; keep-down-the-pedal-and-hammer-for-dear-life players. And so on; the list might cover this whole page were we to write all the different kinds.

What are the reasons for all this? Misdirected efforts, nine cases out of ten; a lack of intelligent work. The "how" was lost sight of.

Teachers! spend more of your time in telling your pupils how to study their lessons at their homes. Lay out every minute of the practice hour for them, so that their efforts shall be directed to the very center and core of the matter. Thus shall you turn out better players; thus shall you help rid us of one of the crying evils of the day.

Violin Department.

Conducted by
GEORGE LEHMANN.

ON HOLDING THE VIOLIN.

It is both interesting and instructive to observe how greatly different violinists differ in their habit or method of holding the instrument. Naturally, there can be only one approximately correct position—only one which may be said to enable a player to obtain the best possible technical and tonal results. Yet who shall say that, because Wilhelmj elects an uncommonly elevated position, he is transgressing the laws which govern good violin-playing? Or that, because Ysaye assumes most ungraceful attitudes and, when particularly absorbed in technical difficulties, permits his instrument to droop to a depth really hazardous to good tone-production—who shall say that the genial Ysaye is in need of special advice on the art of holding the violin?

Yet there is such a thing as a good and a bad, though in this particular case there can hardly be said to be an absolute right and wrong. If the term "normal" be employed in connection with the question under discussion, one approaches reasonable accuracy of expression. But no less liberal term permits of sane argument where the question is, of necessity, of a more or less arbitrary nature. Let us, therefore, regard the holding of the violin from the normal point of view, rather than something so fixed and definite that a sharp dividing-line separates the correct from the incorrect.

In the first place, let us endeavor to understand what may be construed as being a normal position. That position which pleases the eye, which, when it becomes a question of physical endurance, enables long and unwearied effort, and which is most helpful in the acquirement of admirable tone and technic, may justly be pronounced a normal position. These are the chief and weightiest considerations on which rests the entire question.

There can hardly be any doubt that the eye is best pleased with a perfectly horizontal position. An acute droop is certainly displeasing, if not actually offensive to the visual sense, while any marked elevation vaguely suggests qualities in the player at variance with that modesty which, in the man of ability, is so delightful and refreshing to the average human being.

As to the question of sustained physical effort, the position most favorable to it, everything considered, is a horizontal one. The average youthful or inexperienced player will always have some difficulty in maintaining such a position; and the whole physical exertion inseparable from early efforts at violin-playing is inevitably accompanied by uncontrollable periods of fatigue. This is but a natural condition; but it will generally prove to be of short duration if the player is hampered by no physical weakness. Persistence is, of course, a necessity; but any intelligent and ambitious player will find it no very difficult matter to acquire the habit of holding the violin fully as high as the shoulder.

It will surely not be difficult for the veriest novice to understand that, if the violin is raised to a height greatly exceeding that of the shoulder, the bow must necessarily have a tendency to slip toward the bridge. And, on the same principle, if the instrument is held in a decidedly drooping manner—so that the scroll is very appreciably lower than the shoulder—the how's natural tendency will be to slip toward the fingerboard. It will thus be seen that either position is unfavorable to good tone-production.

Experience has proved that, when the violin is held at approximately the same height as the shoulder, the advantages accruing from such a position are not confined to the work of the right arm, but are clearly manifest in all that appertains to the technic of the left hand.

One should not be too seriously impressed with the peculiar habits acquired by many experienced and richly-endowed artists. Often certain features characteristic of, and not injurious to, their individual art are peculiar habits which the youthful student should never seek to acquire. All arbitrary questions should be settled by the exercise of healthy judgment. Individual characteristics must not be confounded with principles of art.

* * *

PAGANINI'S SCHOOL OF TECHNIC.

When Paganini appeared on the musical horizon, his prodigious technical skill startled rather than astounded the professional and amateur world. That the profound and even awesome impression which he created was not accomplished by means of his striking and peculiar individuality, nor even materially assisted by his strongly accentuated eccentricities, we can well believe when we examine those marvellous "Caprices" (studies) which the Italian virtuoso bequeathed to future generations of fiddlers.

Surely no instrumentalist in the days that preceded or followed Paganini's meteoric appearance has left surer or stronger evidence of genius for technical creation. With Paganini it was hardly a question of grasping and mastering the technical problems that had been involved or developed by contemporaneous and earlier violinists. This, indeed, seems to have been but a trifling consideration to the richly-endowed Italian. Early in life Paganini sundered the bonds of technical conventionalities, and sought not only greatly to expand upon the thought of his predecessors, but also eagerly strove to elevate the technic of the violin far above the limitations that had been prescribed for it by less courageous, albeit talented, men.

A cursory glance at the "Caprices" is quite sufficient to convince any intelligent violinist of Paganini's unique position in the world of art. His progressive tendencies enabled him not only to broaden the technical scope of the instrument, but actually to create a new and brilliantly original school of technic which seems to extend to the very limits of human possibility. And this new school of technic was not new merely in the sense of increased difficulties and daring pyrotechnics. In point of construction and character it abounds in features which open entirely new possibilities for musical expression.

It is this latter view which Liszt and other great instrumentalists must have taken of Paganini's art, for they (more particularly Liszt) quickly seized upon Paganini's practical demonstrations of technical expansion, applied his principles and his ideas to their own art, and, in turn, developed along new lines toward the highest possible technical attainment.

Returning to the "Caprices" (there is really no need of referring to Paganini's concertos and lesser pieces), we see what is at once rational progress and—as it certainly seems to us—the very pinnacle of human achievement. No artist of past generations or the present one has enlarged upon the extraordinary ideas so lucidly set before us by Paganini; nor has any other technician, as far as we may know, even made the attempt to create an absolutely new school of technic. With such a complete and masterly achievement before us, it is difficult to understand how human ingenuity or digital skill will, even in the centuries to come, devise means of commanding so delicately constructed an instrument to yield more than its present responsiveness.

Let us, at least, take this view of the matter, more especially as it enables us to philosophize a moment on the general ends of technic, and also because it seems advisable to call the attention of our younger players to the higher motives of musical and instrumental art.

Among the numberless students who are to-day being trained for a professional career, the dominant tendency—the key-note of all aspirations—seems to be that of attaining phenomenal, or at least exceptional, digital skill. It cannot be questioned that the ambition to acquire a fine technic is praiseworthy and should be given sane encouragement. And when devotion to technical acquirement has an obviously higher purpose than a craving for that reward which generally is meted out to almost any form of sensational achievement, then the process of acquiring astounding skill is, in itself, a justification for undertaking the endless labor which its successful completion necessitates. But, if, as is most frequently the case, the student seeks to multiply technical feats with no better or nobler purpose in view than that of self-glorification, he essays a stupendous work whose reward is not worth striving for. He saps mental and physical vitality for that which, in these days of more or less rational thinking, may excite fleeting admiration, but set no truly sympathetic chord vibrating. But the saddest result of his vast expenditure of time and strength and labor is the almost certain one of dwarfing true musical growth—of degenerating into a merely curious piece of human mechanism.

The whole question should be fairly understood and carefully weighed by the student before he ventures on the perilous journey of virtuosity. The musical conditions of to-day are strikingly dissimilar to those which existed one hundred or even fifty years ago. In the days of Paganini's budding genius much had already been accomplished in the direction of developing violin technics; but the highest possibilities of this matchless instrument were a sealed book to the whole musical world till the brilliant Italian's unsatisfied ambitions led to his remarkable discoveries. Compared with the technic that had been constructed by his predecessors, Paganini's achievements were well calculated to excite great wonderment. From the very nature of his skill it is not difficult to understand that the superstitious and less intelligent masses were disposed to regard Paganini as a creature not of the earth earthy, and that individual opinion even went so far as to pronounce the violinist possessed of the devil or some other evil spirit.

Nowadays few persons, however intellectually benighted, would be inclined to attribute any form or degree of instrumental skill either to evil or superhuman agencies. Nor are the most dazzling technical feats regarded as the highest and most desirable form of musical achievement. This modern attitude, so just and sane, is indicative of some musical progress and higher musical ideals. It reveals with unquestionable sureness an increasing aversion to personal display at the sacrifice of truly musical thought and feeling. Such sacrifice is nearly always the outcome of the virtuoso's struggles to electrify his listeners; and this is best proved nowadays by an audience's unresponsiveness when virtuosity is revealed to them unaccompanied by the higher musical qualities. Great skill still commands, and always will command, attention and respect; but the human heart yearns for lofty human expression, and will not be satisfied with the most cunning, substitute or simulation.

* * *

A PERPETUATED FALLACY.

All violin "Methods" are not necessarily admirable works. Some are exceedingly commonplace, others are poorly conceived and wretchedly executed. But all, or nearly all, "Methods"—the good and the bad, the useful and the merely ornamental—have one feature in common which threatens to be infinitely perpetuated unless it be torn up soon, root and all. This peculiar and longevous feature seems to have gotten into the very bones and marrow of all Method Compounders; for even the very latest and ahlest M. C.'s have succumbed to the chronic disorder, and have assisted in the perpetuation of one of the absurdest inaccuracies imaginable.

When an M. C. settles down to the writing of "a new, condensed, improved, and what-not" "Method," one of the earliest subjects which he tosses off for posterity is the physical process of disposing of half-tone progressions. His disposition of the whole question is as follows: "the half-tone is played by pressing the fingers as close together as possible." After this solemn and able declaration, the M. C. expects the world at large to be in possession of the precise information requisite for the performance of this much-abused interval.

What a huge joke such a statement would be were it not for the fact that it has already wrought much harm. If the inexperienced player adheres faithfully to such instruction, he will certainly learn to play most beautifully out of tune, with slight chance of alleviating his (and others) affliction. The young and the old, the slender and the pudgy, the round-fingered and the square-fingered—all are expected to produce the half-tone with the utmost precision by "pressing the fingers close together."

Really, the proposition is incredible. As an explanatory attempt in a matter so transparent would be a reflection on the intelligence of my readers, I will only add that young teachers should endeavor to be particularly careful in their mode of expression; for false ideas are easily generated and quickly promulgated.

* * *

TWO CLASSES OF PLAYERS.

Among our various classes and kinds of players, two classes more especially engage our attention, and prove excellent subjects for profitable reflection. In the first class are all those whose gifts and training have pre-eminently fitted them for a public career. Some of these have received their entire musical education in the United States; but the great majority have spent years abroad, laboring with fine hope and enthusiasm, and possessed of a calm, tenacious faith in home institutions and American appreciation. Imagining that, at home, merit and earnestness are quickly recognized and appreciated, these young artists return to us with little anxiety as to their future, and with a pathetic faith in the infallibility of success as a result of artistic worth.

Little do they imagine what will befall them. Little do they imagine that their return to the United States is but the signal of bitter disappointments, of keen anguish, of broken hopes and shattered ideals. Dealing not with imaginary conditions, but with deplorable facts, let us briefly recount actual experiences of many gifted and able young artists who, in the past ten years or more, have here sought happiness and artistic development.

They come to our great metropolis eager to display their gifts, eager to identify themselves with everything that may be considered good and artistic. Soon they discover that the mere opportunity fittingly to introduce themselves to the public is, in itself, a very serious problem. Often, if not nearly always, it has proved a herculean task.

Partially recovered from the first alarm occasioned by this discovery, and guided by friendly advice as well as painful experience, they pass through the humiliating stage of attempting to interest local managers in their work. Driven from one managerial door to another, these desperate young people soon realize that their art, unaccompanied by shrewd business methods and unflagging persistence, is a quite useless accomplishment and, commercially speaking, of little or no value to the possessor. Also, they discover that the American manager has taken it upon himself to decree that American artists shall have but a meagre share in the activity of our musical seasons.

One or two years of crushing disappointments, hardship, and misery dispel even long-time illusions. And when, added to other bitter awakenings, the young artist realizes that there is here no field for prolonged activity as a public performer, he despairingly joins the army of wage earners who constitute the second and larger class of our musicians: the teachers and orchestra-players.

If the disappointed soloist selects the field of teaching as a means of livelihood, his income may prove satisfactory, his experiences endurable. But here, also, he has much to contend with before he is on an equal footing, as a wage earner, with the most insignificant commercial traveler. Without a circle of helpful friends and acquaintances, without introductions and eulogistic recommendations, he has a hard and impecunious road to travel before his income suffices to meet the requirements of the long winter months and the idle summer season.

Let us assume, however, that he is one of the few fortunates to whom circumstances or energy, or both, have yielded social popularity and its consequent patronage among the class of music students able to pay for good instruction. Let us imagine such a teacher busy during six hours of each day, with no financial cares during the active musical season—with a sufficient income during eight months of the year to meet the needs of the idle summer season. Ask him whether, after all, even such a desirable state of things reconciles him to his inartistic existence. Ask him whether he has forgotten, or ever will forget, his glowing vision of an artist's life. Ask him whether a good income and society's empty adulation compensate for the thousand and one joys of a truly musical life. Ask him what are his environments, who his friends, what his enjoyments, his thoughts, his aspirations.

He will tell you that six hours' teaching means much drudgery, rarely any pleasure. That comfort, or even luxury, cannot efface the sorrow of his artistic losses, or compensate for the relinquishment of his purest and noblest ambitions. He will tell you that he leads an unmusical life, that he lives in an unmusical atmosphere, that he has vainly struggled against retrogression, and that further effort is useless, hopeless. He will tell you that here, in the United States, there is little to stimulate the artist to higher achievement—that the conditions all tend to cause his artistic downfall.

If the disappointed artist is a string-player, and devotes himself exclusively to the orchestra, his life is, indeed, a gloomy and a profitless one. In order to eke out a mere existence, he must sacrifice studious habits and the ability that has been won at great expense of time and money, and mental and physical vitality. He must he quite as ready to play dance-music as a Beethoven symphony. Day after day he must doggedly scrape through the unstimulating work, receiving remuneration that is hardly more than sufficient to cover modest necessities of life. All this, all the misery and heartache of each individual sufferer discloses the fact that orchestra-work in most of our American cities is something to he shunned by a sensitive and able musician.

It is needless to rehearse all the dismal facts. We know too well the real worth of our so-called musical atmosphere. We know how utterly groundless and absurd is the claim that we are making *great* strides in art. We know that the foreign artists who visit us year after year do not better our general musical conditions. Who is so blind as to he unable to read the true story of our "artistic" growth in the remarkable success of our vaudeville theaters and the national craze for "coon" songs and "rag-time" idiocies?

It is a sad subject, hut surely not a profitless one. Among other things, it suggests the grave question: Is not the musician himself to hlame, in great measure, for many evils that exist in this land of enormous energy and magnificent successes? It suggests the question: Has the musician sought to keep pace, morally and intellectually with his artistic growth? It suggests the question: Has he proved himself worthy, after all, of many of the advantages which he claims as his right by virtue of his musical and instrumental ability?

This, at least, is the other side of a very serious matter. Have our musicians the courage to examine *all* the facts in the case? Let them try it. Courage and honesty have always won hrilliant victories ever since the beginning of the world.

WHAT HAPPENED THIS MONTH IN YEARS PAST.

GLUCK, Christoph Wilibald (afterward Ritter von); horn July 2, 1714, at Weidenwang; died November 15, 1787, at Vienna. The first operas of Gluck were written in the genuine Italian style; hut during his London journey he became powerfully impressed with HAndel's music, and then occurred the turning-point in his career as a composer. He intensified his style on the side of dramatic expression, giving to poetry higher rights in connection with music. He may be considered the forerunner of Wagner,—the first master to break from the traditions of the Italian school.

WIENIAWSKI, Henri; born July 10, 1835, at Lublin; died March 31, 1880, at Moscow. At the age of eight he entered the Paris Conservatory, where in 1846 he obtained the first prize of the violin class. He early won fame as a concert-player, and toured with his brother Joseph, the famous pianist, and with Anton Ruhinstein, with whom he was in America for a short time in 1872. Wieniawski composed two concertos, some fantasias, salon pieces, and etudes. His playing was hrilliant, though often wayward.

CZERNY, Karl; born February 20, 1791, at Vienna; died July 15, 1857. No one understood better than Czerny the principles upon which piano-technic is founded. His writings are singularly clear and helpful. The pupil of Beethoven, the associate of Clementi and Hummel, the teacher of Liszt, Döhler, Thalherg, Bellevile-Oury, Jaell, and others, Czerny occupies a unique position in the musical world. His compositions exceed one thousand.

ARDITI, Luigi; horn July 16, 1822, at Crescentino, Piedmont. Arditi is best known perhaps through his numerous songs, especially the vocal waltzes ("Il Bacio," "L'Arditi," "Le Tortorelle," etc.). Before the '50's he visited this country with the Havana Opera Company; and conducted the performance at the opening of New York Academy of Music, in 1854. The campaign of Italian opera which he led in Germany, Russia, and Vienna in 1870-1-2-3 was notable.

PARSIFAL, first performed July 26, 1882. This was the last great work of Wagner, and he conducted it in person. The cast included Materna, Winkelmann, Reichmann, Scaria, Hill, and Kindermann, in the rôles of Kundry, Parsifal, Amfortas, Gurnemanz, Klingsor, and Titurel. As a pictorial musical drama, "Parsifal" is unequaled. Being the last, it combines the ideas of Wagner developed with the skill acquired by long practice perhaps better than any other single work of the master.

BACH, Johann Sebastian; horn at Eisenach, March 21, 1685; died at Leipzig, July 28, 1750. Among all the great masters of music, Bach stands conspicuously forward for his learning and his invention. With an intellect clear and acute, a will strong and unconquerable, a persistency irresistible, a high sense of duty, an orderly, calm mind, Bach possesses an extraordinary personality. His compositions marked an epoch,—his polyphonic works have never been equaled. Students should remember that he engraved a few of his works on copper; also the fact—little known—that he invented the "viola pomposa," an instrument between viola and 'cello.

A CHAT AT LESSON TIME.

BY EDWARD FOSTER BEAL.

You have been told that many of the great composers were earnest lovers and deep students of Nature: that Beethoven is quoted as having said that his best lessons were learned in the fields and meadows, and that during his wanderings, alone and undisturbed, he sat beside the flowing stream and composed with the birds as they sang.

The composers were neither simply lolling away the hours in sentimental, love-sickly admiration for these beauties of Nature, nor awaiting the clear atmosphere, sunlight, and summer skies to act upon and mysteriously awaken within their human natures some wonderful power to bring into existence transcendent tone-poems.

Such a "lazy-go-lucky" method of Nature-study might not have proved a potent factor in bringing their great genius to perfection or given them any assistance in the creation of those magnificently great and cathedral-like tone-structures,—among the greatest achievements of any age or any art.

If, when walking at early morn into the meadow, we pluck a daisy from among the dew-glinting grasses, you say: "How beautiful it is." What is beautiful about it? It is not strikingly unique in color. The centre is yellow: Is that so beautiful? "No—" you slowly answer. I see that you are growing thoughtful (I notice that pupils practice slowly when they grow thoughtful over their music). I am sure that the composers were very thoughtful. Oh, those busy brains of theirs! To be sure, the petals of the daisy are not loud or flaunting in color, but modest, rather; still, considered singly, there is nothing strikingly beautiful about them either, although the principle of modesty is the beginning of beauty and true loveliness. Well, we have at last found out what is the foundation of the daisy's beauty. But let us consider further. Hold the modest flower up before your eyes and try to discover another cause for admiration. Are there not a number of evenly-pure white petals each and all unmarred by soil? Are they of even, regular shape and size? Are they stuck about the central corolla at random and uneven distances or has Nature arranged them in a true, orderly, and even row about a perfect circle? Ah,—how your countenance brightens with pleasure as you tell me that you have discovered that the crowning glory of the flower is in its perfection of *form*—the beautifully true, orderly, and systematic arrangement of its parts.

Away back in the golden age of art and beauty, the poets, architects, and sculptors of Greece discovered that the greatest beauty lies in systematic arrangement of materials; and they learned it of Nature, just as you and I have found out the secret of the glory of a flower to-day.

If you should chance to have a picture of St. Peter's Church at Rome, please get it and observe the wondrous structural order and system so apparent in all parts and to the minutest details of this greatest of all cathedrals.

Have you never viewed with admiration the lovely flowered Corinthian capitals surmounting the columns in the porticoes of various ornate residences and public buildings? These were first copied from Nature also, and represent a part of the most perfect and beautiful architecture the world has ever known. "What an art-teacher she is!" you exclaim. Yes, she has taught mankind all its useful lessons.

I trust that you now realize, to some extent, what hand Nature has had in teaching the children of this world not only the necessity of systematic order, but of its unspeakable loveliness as well. Broadly speaking, everything in Nature is orderly, for "Order is Heaven's first and highest law," you should know. If you fail to appreciate the necessity of being in conformity with this beautiful law, I fear your lot will be a very unhappy one, indeed. The planets traverse their orbits in exact time. An erratic comet is in danger of destruction by collision with other planets until such a time that it will find an even and regular movement through the heavens.

Thus we are taught the need and satisfaction of regularity in time and rhythm as an essential element of all things,—indispensable to music, poetical versification, etc., as to anything else. Do you think I am making an exaggerated application of these principles? You ask: "Do I not already know the necessity of good and orderly time-keeping?" Ah,—the pity! Too many who have been told and told again that this thing and that thing is necessary have deep in their souls as yet no conscientious or spiritual appreciation of its necessity. Their emotional nature does not *feel* the necessity of order in life or its duties.

Relatively, at least, rhythmical order and system should be a part of your very soul-life—your ruling passion, as it were. Nature impressively teaches us by orderly and sensible means to understand truth as it really is, and, better still, to feel it as truth in the heart. When we know or realize a thing in the emotions, we know it a thousand times better than if we merely have been told it. When you have been taught in a natural way what is right in regard to a matter, the emotions become radically disposed to admiration of right, and wrong becomes to you clearly as uninteresting, ridiculous, or noisome, as the case may be.

Many a young life much told, but little taught, and moved by the curiosity of an undeveloped nature has met ruin by experimenting for amusement's sake with that which proved to be but sorry amusement, indeed,—for all they have been told better. Telling may form a part of sound teaching only when the facts told are sufficient, unisolated, and stand in an orderly and logical relationship to each other,—forming a system.

So much in favor of natural development of the faculties.

Life is all too short for us to waste our own and the time of others in destroying happiness by careless, disorderly, or otherwise incorrect performance, whether of music or otherwise.

When the brain or reasoning faculties have been trained to think and reason orderly and with correctness, the person is said to have judgment. Judgment, when developed to a high state, and in relation to the arts, radically influences toward orderliness the inclinations and likes of the deeper soul-nature of the individual. This accomplished, he becomes a person of taste.

The person of fine taste is said to possess an artistic temperament—has talent. Some are born with the inherent characteristics of good taste as a part of the very soul and emotions: what the mind does not know, or has not learned from personal observation or experience, the soul knows by its innate, but true, feeling and emotional inclination. Such a one has natural talent.

Do not get the idea now that natural talent may succeed without reinforcement by a training of the brain-faculties. Indeed, I sometimes think that talented persons need mental discipline even more than untalented ones; for, let them but do something cleverly just once, and then they get to hear so much about their fine talent that they "wax lazy" on such "sweet taffy." Did some one, perhaps Ruskin, say that to acquire taste was to form character? What do you think about it?

Things disorderly, be they what they may,—flower-petals, figures in the parlor carpet, bricks in the wall, tones and phrases in the sonata, lines in the versification of a poem, or the habits of a boy or girl,—will all prove more or less ridiculous, ugly, annoying, or painful to persons of refined taste. The disorderly person is more or less of a bad person. He has not reached a full or natural development,—is mentally deformed; and his character is not beautiful. How like a deformed flower!

Neither is a piece of music liable to be a thing of beauty if composed by a person of bad taste in regard to the arrangement of tones, phrases, etc. Studying music in an improper manner, following bad models (trashy pieces, admirable only to people of depraved or undeveloped judgment), will not help you to acquire that lovely thing, "taste," which is only another name for character or personal loveliness. Thus observe how Nature would teach you to be good.

So, as bad and flaunting music is ungraceful in movement, noisily loud to no purpose, and consists of tones, phrases, and "what-not," badly ordered; it is therefore uncalled for, unnecessary, out of place, and neither modest nor pretty.

How I hope that you will speedily learn to abhor all such—and you surely will just as soon as you begin to realize how beautiful and lovely the good music is in comparison.

Disorderly habits, wrong or careless methods of study, dishonesty, and the like, all belong pretty much to the same category, and have their cause in ignorance or the lack of natural esthetical taste,—taste—that thing which is the very foundation not only of all art, but ethical culture and morality as well. Does it not seem that one who would study Nature closely and learn how to obey her beautiful laws would become ever so much better acquainted with the plans and purposes of that great, omnipresent Spirit of Nature and Creator of all, than would be possible in any other way? No, I am not going to talk religion.

However, be thoughtful and systematic in your music study, and you will become not only a thorough musician, but something far better, a person of taste,—which were all the great ones of earth, differing from what you can be in this respect, perhaps, only in degree.

With a character, the foundation of which is laid in true soul-culture, unerringly taught and disciplined by the Spirit of Nature, your personality will be as lovely as the lily; and the sweet magnetic influence of your presence will be as the rare perfume of the jasmine flower.

You may take the "Spring Song," by Mendelssohn, —no, not very loudly, please; "The still small voice contains the message." If you play very loudly, I fear the audience will not hear the dove coo.

THE PIANO CHAIR.

BY WILLIAM H. SHERWOOD.

I have been asked whether it is advisable to use at the piano a chair or a stool, and when are best results obtained: sitting high or low?

The few students of music who have the good fortune to obtain physiologically-correct habits of practice for the development of the arm, wrist, knuckles, and fingers are scarce (and I am always pleased to answer such a question).

It injures a student's back frequently to sit high at the piano. The young lady who says it tires her to play with a low stool evidently has not yet developed enough muscle and method to stand the habit of sustaining the weight of the forearm. Correct methods whereby one may develop the best individuality and control of the fingers, knuckles, and wrist are greatly aided by a low stool, and rendered almost impossible by a high one. Rubinstein, Liszt, and other great masters with whom I studied always sat low; but it is hard to do so until the strength of the arm has been developed. I might urge a similar objection to the entirely incorrect printed methods generally in vogue for the use of the damper pedal. For both the right management of the pedal, and arms and wrists, see my book of the "Kullak Octave Studies"; also "Kunkel's Pedal Method."

I was on the stage at one of Paderewski's recitals last winter in Chicago, and his piano-chair, which is carried all over the world with him, was brought back to be fixed, as something had happened to it, and I took an ordinary chair and stood it up with the piano-chair. The piano-chair was at least five or more inches lower than the other. I regret to say the piano-stools are an American invention manufactured only for the sake of selling something more with the piano, and they generally develop bad habits for the student, as they are used in too high a position. Sit low at the piano, and always use a chair.

THOUGHTS SUGGESTIONS ADVICE

Practical Points by Practical Teachers

SALUTARY DISSATISFACTION.

THOMAS TAPPER.

It is not uncommon for the educational specialist to hesitate in his eulogies upon educational progress and to remind us that much intellectual progress makes our youth restless, unhappy, inquiring, and dissatisfied with life, as they find it. We have observed this man, and discovered him to be so close to his work that he is misinterpreting it.

He fails, for a moment, to see that the aim of great teachers has ever been to make their followers restless; they know that the education which so influences young men and young women is the most potent influence that may come upon them. When Christ gathered his followers about him and taught, everyone gained a new ideal. Something exists just beyond present possibilities which is well worth any struggle. So the follower of a master is not in despair; *he is simply dissatisfied with himself at rest.*

When the young man or the young woman is busy with thoughts which make for good, who would say that the Thinker and the world about him are not to gain? Teachers, look for this, and learn from experience that, the moment the pupil strives for what is just beyond, impressive results follow. And it is the capacity to recognize this and to make it possible, that makes one a significant teacher.

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COMMON SENSE BUSINESS METHODS.

C. FRED. KENYON.

Most of us have heard musicians declare that they have no business faculty whatever; in saying this they have uttered the words in such a manner as to leave no doubt in the hearer's mind that they are proud of the fact, and that they believe it to be a proof of their talent in other directions. Nothing could be more absurd! The man who is unable to conduct his own affairs in a business-like way is to be pitied, not praised; but it is a matter of common knowledge that the majority of men with artistic temperaments are almost totally without any business ability whatever. Now, it is almost impossible for a man to make a success out of life unless he, at the very outset, learns to keep his affairs strictly in order; a few men have been successful in spite of their lack of method, it is true, but they would have been far more successful had they conducted their lives on business principles.

Nothing is more childish than to assert that the development of method in one's every-day life tends to destroy one's artistic sensibilities. I can very well believe that too close and too continuous a contact with the ways and means of life might very easily dull the finer instincts of a musician's mind and soul; but this is a very different thing from conducting one's life on business principles. If all musicians had a keener eye for the "main chance" than they have nowadays, and knew better how to get the fullest value for their services, there would not be so much talk of the poverty of the musical profession as there is at the present moment. I do not, for one instant, wish to uphold the money-grabber for praise; but I believe that every workman is worthy of his hire, and he who does not obtain full payment for services rendered is, to put it plainly, a fool.

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THE VALUE OF HOMEOPATHIC DOSES.

MADAME A. PUPIN.

There is a common saying which is more expressive than elegant,—Do not bite off more than you can chew,—and of which many music students might make personal application in their practice. Some complain that they cannot memorize; their efforts to memorize the whole piece by a few repetitions must naturally result in failure. A piece must be memorized by sections or phrases; sometimes it is necessary to repeat a single measure many times. Playing the hands separately, before playing together, brings facility sooner than the old way of trying to do more than you can master.

Some find it impossible to play a chromatic scale smoothly with any degree of velocity; but should one study the chromatic scale with each hand separately, and in one octave only, it soon becomes smooth and rapid.

Beginners would have little repugnance to scales if they learned them in one octave only, and played each hand separately till they were played rapidly and easily. Even a child likes to play scales of eight notes, when he can do them well. After that it is not difficult to do them in two octaves. But a teacher who forces a beginner to practice scales in four octaves, both hands together, compels him to bite off more than he can chew.

Many a phrase is difficult on acount of one complicated measure; or a passage seems impossible by reason of the awkwardness of one of its rhythmical sections. If the student would only pick out the difficult measure or section and master it by patient repetition, much time would be saved and more ease and smoothness gained.

All this is a hint to students to take smaller doses at a time, to bring their playing into a more wholesome state of finish. It is a great satisfaction to feel that one can bring a short passage into quite a state of perfection by a few minutes of concentrated effort.

* * *

SHALL MUSIC TEACHERS BE LICENSED?

THALEON BLAKE.

It is but a question of time until all students of the higher professions will be required to pass a certain standard examination before they shall be permitted to practice. This is true everywhere in law and medicine, while nearly every religious denomination requires examinations of those who desire to enter the ministry. The same is nearly universal of the engineering professions, such as civil, mechanical, electrical, and architectural; and of the chemists and druggists. This is done to protect the public against unscrupulous and designing charlatans, and the ignorance of the uneducated, though honest, man. The questions which naturally arise are:

1. Does the public need protection against the musical humbug?

2. Should teachers of music be required to obtain license to teach their art, the same as the public-school teacher?

3. Does the indiscriminate and often unscrupulous competition of the fakirs of music materially harm the honest and skillful teachers?

4. What means, other than compelling all persons before they can teach to pass a public examination, might be used to exclude the non-competents?

5. And also would such a law really prohibit malpractice of teaching?

6. Could such a law be effectively enforced?

These are questions which must be answered in the future when competition becomes much fiercer than to-day, and honest men will be driven to defend their rights.

* * *

THE STUDY OF THEORY.

O. R. SKINNER.

In all theoretical work—whether theory, harmony, counterpoint, or composition—a systematic course of study, thoroughly and daily carried out, is as much a requirement of solid advancement as in the instrumental work.

Many lose interest and finally fail in the theoretical branches on account of carelessness in regard to method. A theoretical technic is acquired in the same way as a good keyboard technic—by constant, everyday drill. The harmony lesson should be studied an hour or so *every day*. Do the exercises carefully one day; do them again the next, and each day until the lesson-hour, bringing the last careful working out to the teacher for his criticism and suggestion. To work the exercises out once is of no more practical benefit than to go through the finger exercises but once. In theoretical work the emphasis, besides being placed on constant daily work, should also rest on the musical taste and musicianship with which each task is mastered.

* * *

VERSATILITY.

J. S. VAN CLEVE.

There are two kinds of versatility,—one true and beneficial, the other spurious and detrimental. A few men in every age, and in every profession, are so endowed by the Creator that they can do, with superlative and unquestioned skill, more than one thing; but such cases are so rare as to prove rather than invalidate the maxim so compactly versified by Alexander Pope:

"One science only will one genius fit,
So wide is art, so narrow human wit."

Remember Michael Angelo, architect, painter, sculptor, poet, musician; remember Leonardo da Vinci, who was a great painter, a deep scientist, and who, in addition, invented the wheel-barrow, then you will get a notion of plastic versatility. But in music it is the same. For specialists we have Chopin as composer, Thalberg as pianist, Patti as vocaliste, Hanslick as critic, each of whom did but one thing, yet so well, that the one thing cut a deep groove in the mind of mankind. But then, over against these, place Mendelssohn, who essayed every known form of tone-art, and shone in all. Schumann quite as varied and more prolific, and a splendid literary man as well. Wagner, who created a veritable Himalaya mountain-chain of lyric drama, and did nearly as much in literature. Liszt, who was a miracle in every world,—virtuoso, composer, *litterateur*, art-promoter, man of the world.

In the littler sphere of the stars in the tenth magnitudes it is the same; every orchestral player except the most eminent is used, if need be, to play alternately two or three instruments on occasion. Thus it is clear that no rule holds water much better than a sieve. The student, however, may conclude that as teacher one has nine chances out of ten for success with one branch, and, as virtuoso, ninety-nine out of one hundred.

* * *

LEGATO AND STACCATO.

PERLEE V. JERVIS.

Legato runs and passage-work in pieces will gain greatly in clearness and brilliancy if practiced part of the time with a finger-staccato.

In staccato practice the arm should be lightly suspended, the wrist loose, and the fingers must act vigorously at the metacarpal joints, while at the same time there should be a slight drawing in of the finger-tips toward the palm of the hand. It is an excellent plan to practice passage-work in pieces with all sorts of shadings and with every degree of power from *pp* to *ff*, as well as with accent and without. This kind of practice conduces rapidly to muscular control, brilliancy, and clearness.

Money in Lullabies.—A new industry is that of lullaby singing. Young women who are studying vocal music very often turn their growing talent to small account, at least, by going to nurseries two or three times a week to sing to the children, at bed-time hour, soft crooning lullabies. It is in households, of course, where the mother has no singing voice, and who believes in the influence of sweet and correct singing on the developing ear of the child. This may seem the exaggeration of detail, but in these days it is the trifles that are considered in their bearing upon the large results.

FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE.

THE ART OF ACCOMPANYING.

"He batb not leisure, wbo useth it not."

THE "leisure-time" of the musical year has come, and I trust that every girl is using it as a well-earned resting-time should be used, in merry-making and in healtbful recreation. There is always, however, an hour or two in the middle of the long, hot summer day, when it is quite too warm for active exercise, when the cool, close-shuttered parlor is a welcome retreat, and *these* are the hours in wbich a girl may develop all by herself, without teacher or text-book, a knowledge of a branch of her musical culture, which is becoming quite a distinct occupation in itself, and which is both an interesting and a useful study,—tbe art of accompanying.

And wby should it be necessary to give particular attention to this brunch of music? I know that the general opinion is that anyone who plays at all can play well enough to be an accompanist. Many girls, when beginning to study music, confide to their teachers that they "just wish to learn to play well enough to be able to play accompaniments." The truth is that one who learns that much learns a great deal; learns to phrase, learns the value of rhythm, acquires a certain discipline, and an effacing of herself uncalled for in solo work: all this, too, in the music which accompanies even an ordinary melody.

An accompaniment is defined as "something subordinate, added to give completeness to that which occupies the principal place." First of all, then, it must be *subordinate*; that does not mean inferior as regards musical merit by any means, but rather that you should allow the soloist to appear to be giving out *all* the music, the barmony as well as the melody. To use an architectural similitude, your accompaniment must be as a firm foundation upon which the song rises fair and secure. Never let it obtrude itself, never let it take the form of verandas, flying buttresses, or ornamental stucco-work; this makes the accompaniment ridiculous, and obscures the melody, which should be supported and sustained, never covered up.

Again, "it is added to give completeness to that wbich occupies the principal place." You know that a melody cannot be said to be, in itself, a *complete* thing. Every note sung is a part of some chord, and is not quite complete until the other members are added to it. But let the note sung be the *important* one, the honored one, to whom the others come merely as willing servitors to empbasize and complete its beauty.

This, then, is where the discipline comes in. Sometimes, in making your work subordinate to that of the soloist you will feel that you are subordinating yourself to a talent really subordinate to your own, for it is quite true that successful singers are often very remiss as regards phrasing, and take strange liberties with the tempo. Some one has said that it is easier for the camel to perform bis famous trick of passing through the needle's eye, than for a singer to relinquish a high note, and while he is reveling in the upper register, forgetful of everything but his own high-pitched ecstasy, what about the little pianist? So you see the necessity for being practiced in accompanying.

You are sure to have more or less of it to do through your life; some girls are making a very good business of it. Many a girl who, through nervousness, or for some other reason, fails to become a successful concert pianist, has work enough to keep her very busy, accompanying for clubs, private musicals, concert companies, and so forth. It is interesting work; there is, indeed, a certain fascination about it; but it has nevertheless its irritating phases, as bas all work. Therefore it is necessary to become *facile*, to learn to extend more than a modicum of attention to the soloist, to be quick to supplement or to leave out, as may be necessary by the inspiration of the moment; in a word, to learn to be to the soloist "as unto the bow the cord is."

One cannot do all this without becoming familiar with melody, as both the simplest and the greatest have known it. Supply yourself with at least some of the greatest songs: Schubert's, Schumann's, Grieg's, and through the lazy hours learn them; make them your own. Sing them yourself, if you know no one who can practice them with you (although, for that matter, almost every girl knows *some* one who would be glad to practice with her). And do not be content with "just trying them over." Study them, and if you never have occasion to play them you will be a better pianist for having given so much time to melody and its accompanying harmony.

In giving a little of your time to this study you will be but following in the footsteps of the best musicians of all time.

A friend who belonged to the Händel and Haydn Society of Boston, twenty-five years ago, used to tell of Professor Lang (who then accompanied the society at the piano during rehearsals) that he knew the oratorios so well as to be able to read a book all the while he accompanied. He placed his book of biography, or essays, or whatever he happened to be interested in, on the music-rack before him and read all the evening through. If Zerrahn, the conductor, had occasion to stop the chorus for correction, Lang simply lifted his fingers from the keys without removing his eyes from his book, and when work was resumed took up the accompaniment at the point at which it had been interrupted. Think how he, an instrumentalist himself, must have studied these oratorios, and how many hours be must have spent over these accompaniments!

Quite the first accompanist I ever remember to bave heard was Max Zach, wbo is at present conducting tbe Pop Concerts bere in Boston. He is a member of the Boston Symphony Orchestra and viola of the famous Adamowski Quartette. Yet witb all tbis be has taken the time to make accompanying a fine art. When I attended the Adamowski concerts, Zach always accompanied Mr. Timothy Adamowski's violin solos on the piano, and with such exquisite sympathy with the soloist, with such a firm restraining of the great piano, always so subdued, so subtlely, yet, withal, so strongly reposeful. It was a very large factor in the general impression of beauty received, and made me dream of what the accompaniments might have been which the minstrels played on their old-time instruments as they stood erect in the courts of kings and sang, when the accompaniment followed the impulse of the song, and neither was complete without the other.

Proficiency in this art any girl may accomplish if only she enters upon the study of it with a right good will and with true sympathy, and if, during the summer, she advances in the understanding and knowledge necessary to a good accompanist, then she may truly say when autumn comes that, having had leisure, she has used it.

HOW TO CHOOSE A REPERTOIRE.—First, never play anything which you do not love.

Second, never play anything which makes you uncomfortable in the performance, with a sense of clumsy and painful effort.

Third, never play anything which does not commend itself to your intelligence.

If you will thus fit your repertoire to your musical knowledge, to your temperamental bias, and to your digital powers, you will find that your music will be a delight to yourself and to all who hear you. Your music will be the glad, spontaneous outbreathing of your own personal life, and will come from you as easily and delightfully as the perfume comes from a rose or a pink. But oh, how many are there who make frantic and futile efforts to do all things, and who make themselves wretched trying to stretch their little canary-bird forms up into those of an eagle! Remember that the canary sings beautifully, though small.

EARLY COMPOSERS AND COPYRIGHTS OF THIS COUNTRY.

BY MYRTA L. MASON.

IN looking over the old music turned in to the National Library from the Districts of New York, Pennsylvania, and Maryland, it is interesting to note the firms established during 1821-35. George Willig was then at 171 Chestnut Street, where he printed on pink paper a "gallopade" called "Grafianka Platers" (1834). Upon the title-page is "Count Plater upon a fractious steed" and in the background a portion of a regiment of lancers.

Many of the songs arranged from the operas at that time were sung by Mrs. Wood or Miss Clara Fisher "with rapturous applause."

Many of these editions of 1821-33-34, etc., are blue, brown, or green prints, with white notation and rather intricate scroll designs for borders in some contrasting color, such as light green with dark blue, or green with dark brown, green being the choice for borders. Some of the composers are rarely heard of now, and they must have been extensive arrangers (for those times) and rarely gave credit to the original except in operatic excerpts. Among some were "George Kingsley," "C. E. Horn," "T. Comer," "Benjamin Carr," "Ch. Jeuner," "L. Meignen," and one composition, "God Bless America," by Dr. Robert M. Bird, published at Fiot, Meignen & Co., Philadelphia, 1834.

But one woman graces the pages as a composer that year,—Miss Mary Annette Thompson; publications at Firth & Hall, New York, of whom I can learn nothing.

The "Spanish guitar" must have been a favorite instrument, as many songs were arranged to be accompanied by it.

One of Henry Russell's early compositions during the time he lived in New York is found in this collection entitled: "I Love the Night." Another, "Our Way Across the Mountain, Ho!" composed and respectfully dedicated to M. M. Noah, Esq., of New York, as a slight token of grateful remembrance of early kindness to a stranger, by Henry Russell, 1838.

In 1837-38 the names of J. C. Drake, W. C. Peters, John H. Hewitt, E. L. White, Oliver Shaw, A. Lee, Austin Phillips, and Mrs. Virginia Poindexter appear, the latter the only woman since 1834, and her song is entitled: "Hark, Maties, Hark!"

There are many interesting characteristics noticed in these early productions, in nearly every instance in the hundreds of single compositions examined they are "Respectfully dedicated to" some young woman, man, or organization. In those times it evidently was an bonor to be remembered in that musical way; now it is seldom seen on current musical matter, and in many cases, if found, might, from the production, be a questionable honor. Another noticeable feature is earnestness, sincerity of composition, dignity, even in a very short production; they show evidence of aiming to do the best possible, and, while there is nothing remarkably original in most of them, genuineness is stamped on all.

It is with a sense of regret that one notices that the present compositions of to-day do not show the same refinement.

The comic songs of those days would not be classed as such now, for what engages one now as humorous is coarse and usually vulgar or sickly sentimental. The sentimental was not lacking in those days, but the sentiment was refined.

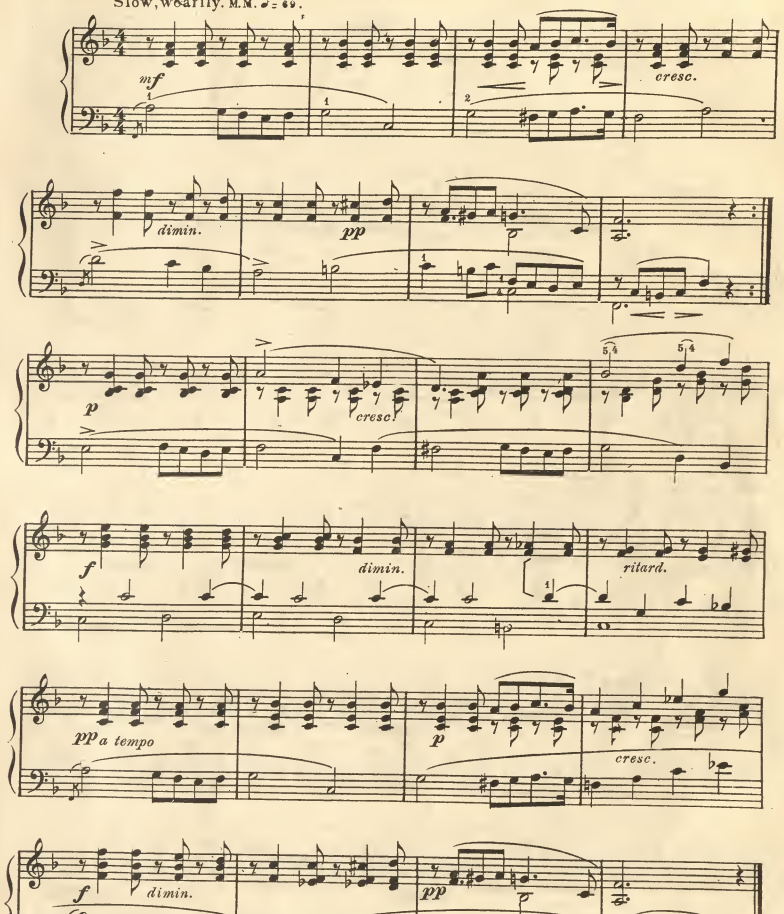
Variety and originality were not manifested then to the extent that it is to-day. The quantity of material placed upon the market now is something tremendous.

When one considers how little real material is worthy of a second glance among the fifteen thousand copyrights received in this department in a year, it behooves those who appreciate quality to influence the incipient Mozarts to defer their rush into print as long as possible.

THE FIRST LOSS.

Langsam, wehmüthig.
Slow, wearily. M.M. ♩ = 69.

Goby Eberhardt, Op. 88, No. 4.



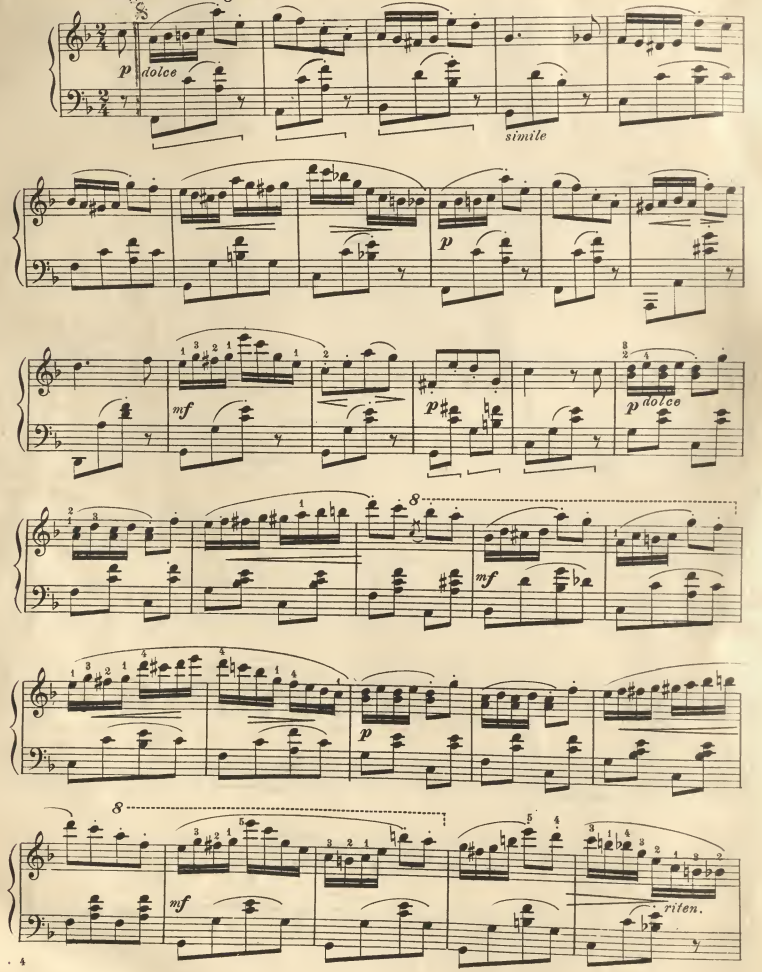
Nº 3167

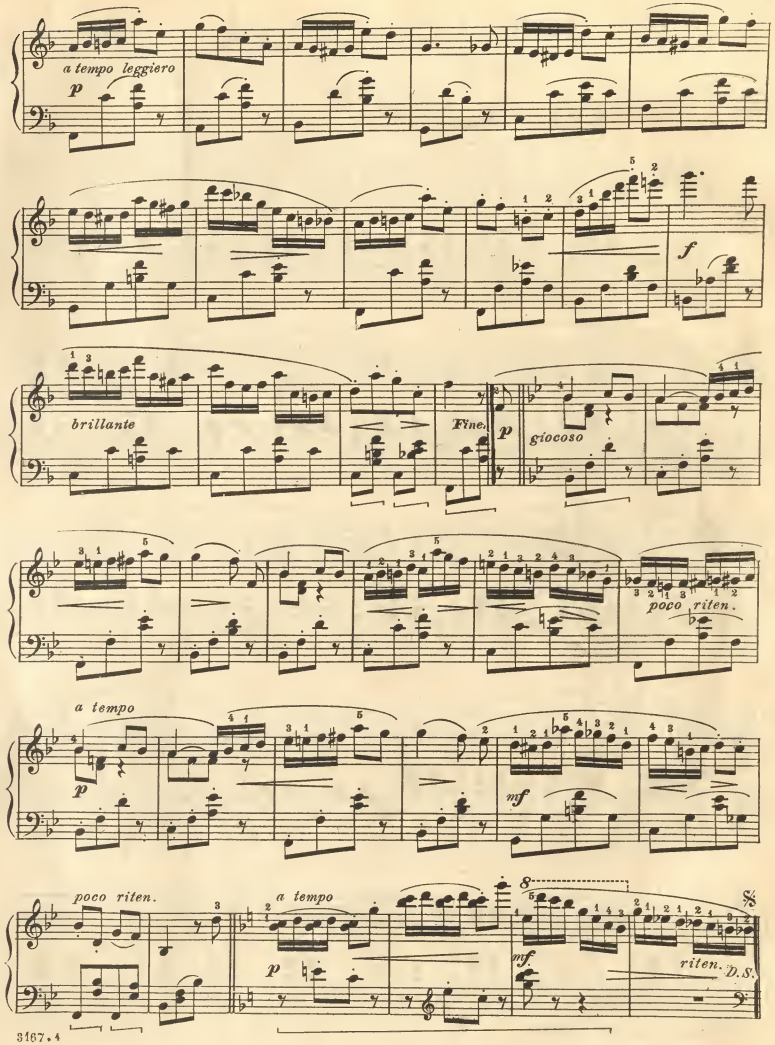
A PEARL.

UNE PERLE.

FR. BEHR

Allegretto con grazia.



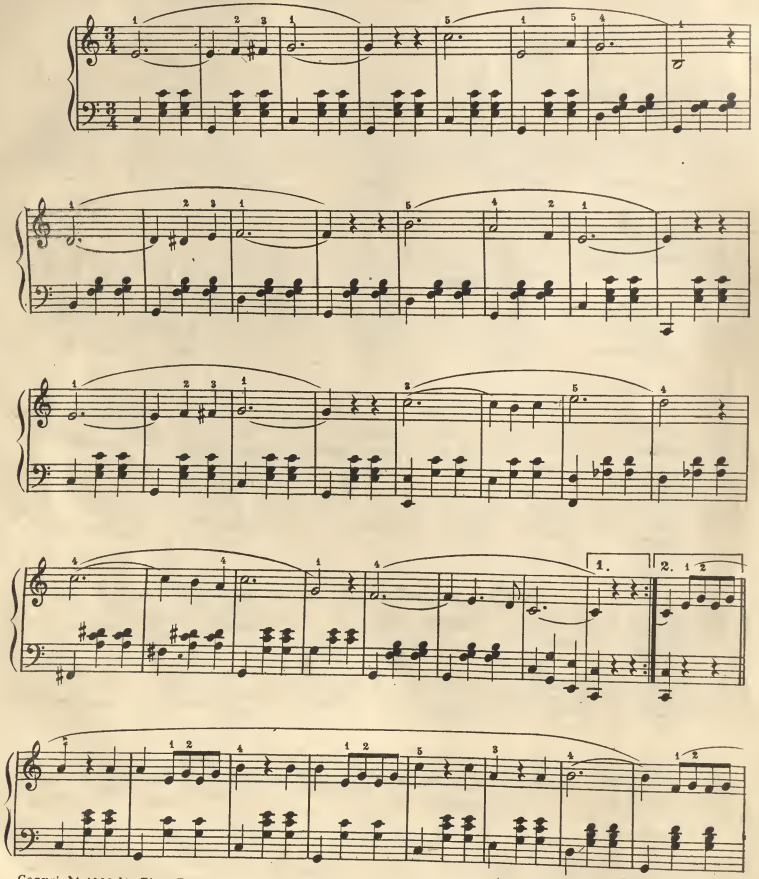


WALTZ AZALEA.

SECONDO.

F. R. WEBB, Op. 96, No. 1.

Tempo di Valse, moderato.



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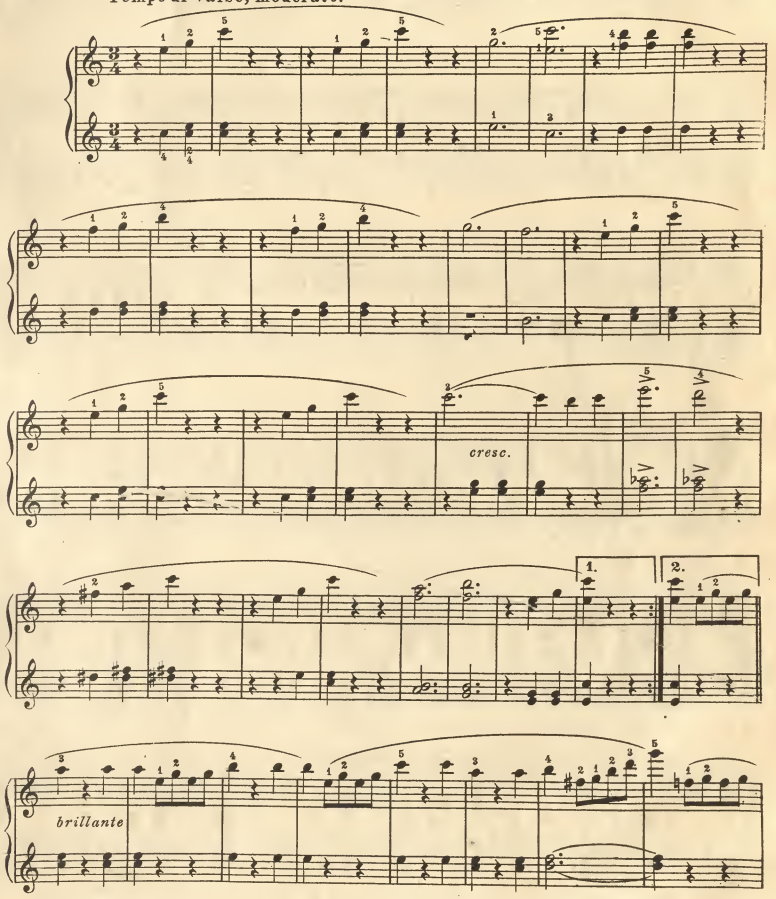
WALTZ AZALEA.

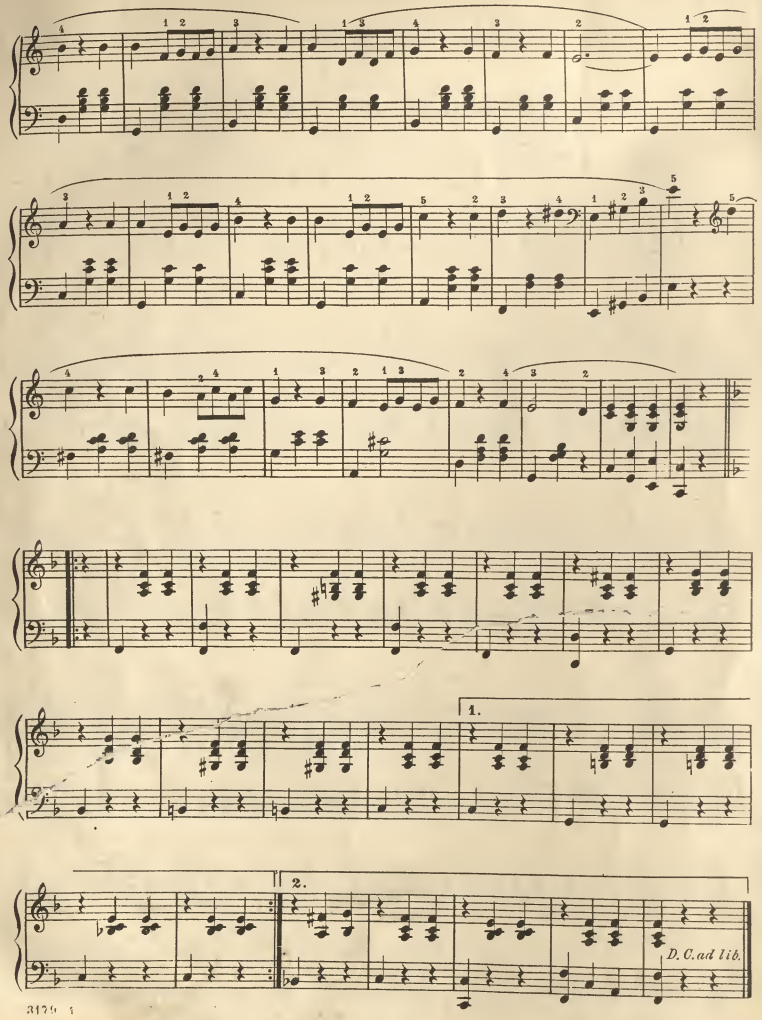
PRIMO.

F. R. WEBB, Op. 96, No. 1.

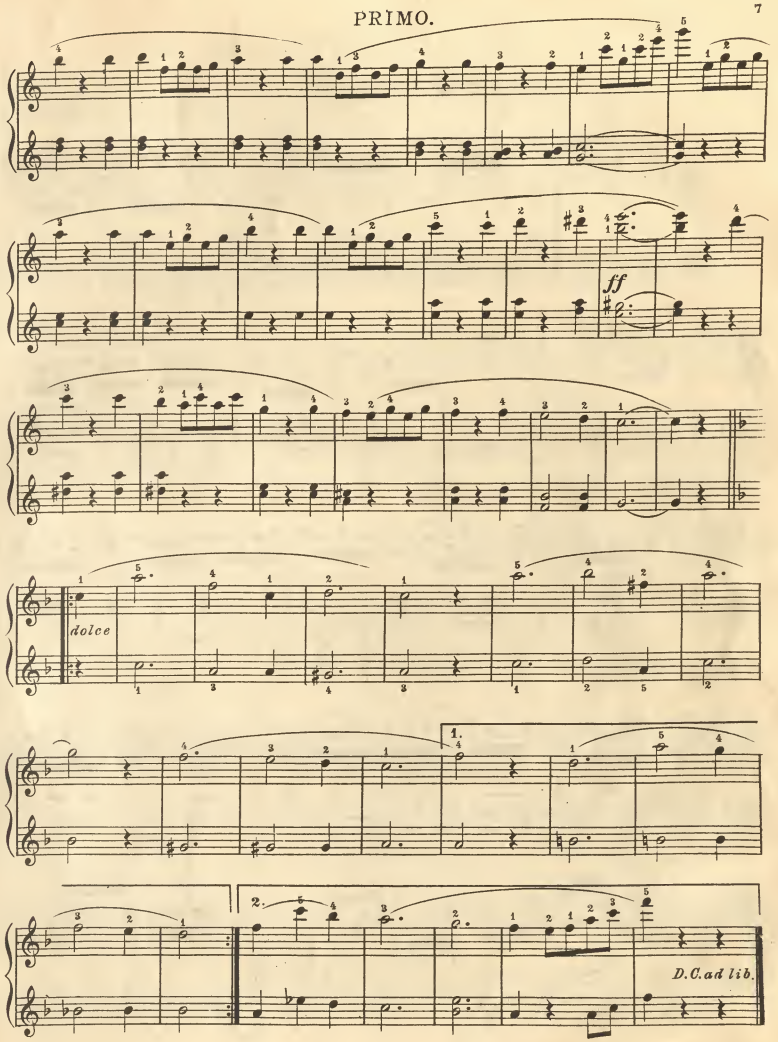
Tempo di Valse, moderato.



SECONDO.



PRIMO.

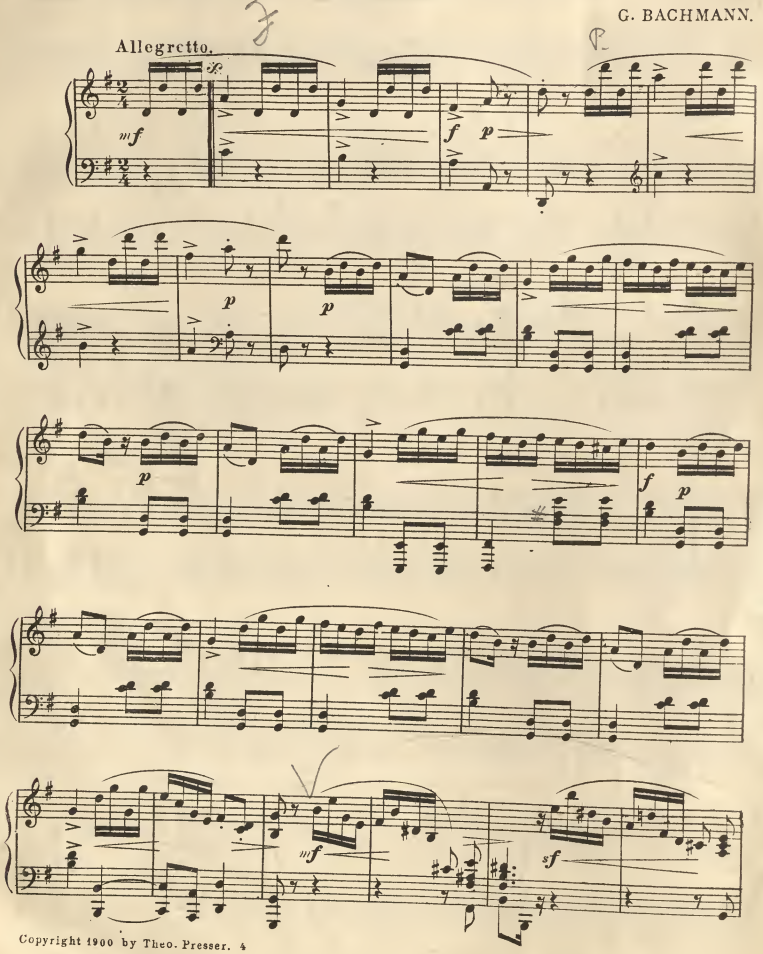


RURAL FESTIVAL.

PASTORALE.

G. BACHMANN.

Allegretto.



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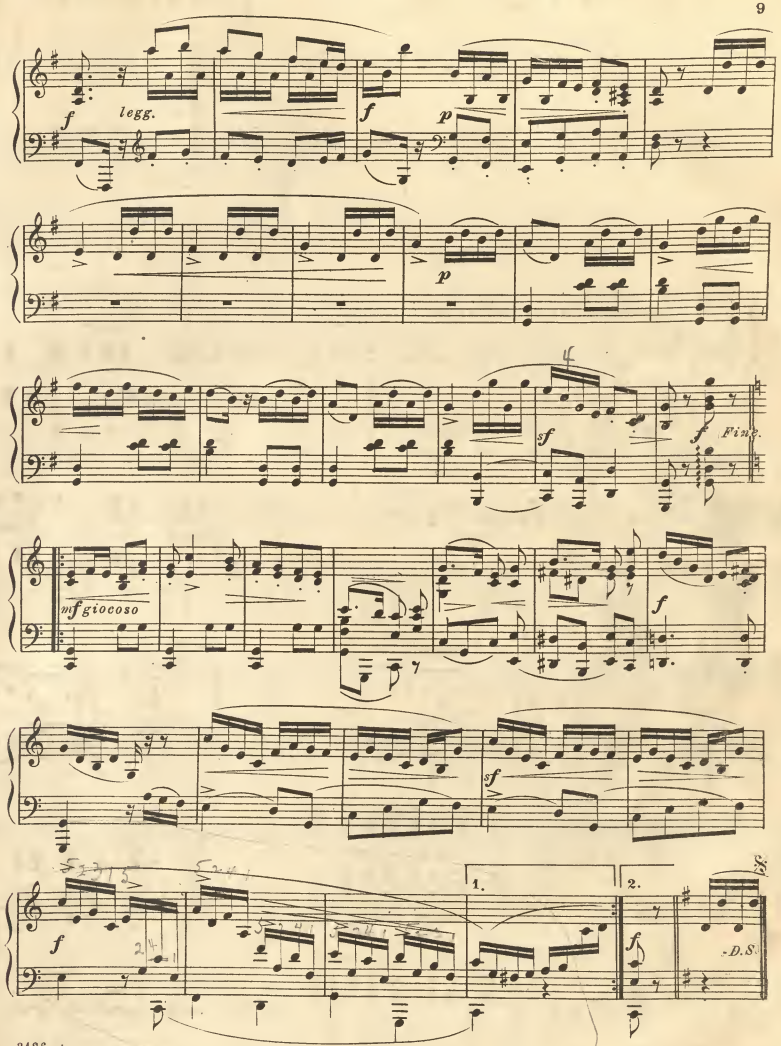

No. 3187

AN AUTUMN FANTASY.

'Tis Autumn! See up the mountain's steep height
The dense rolling mists now leisurely creep!
While birds flocking southward are now in full flight,
In warm summer air their pinions to steep.
Now fast fall the leaves, brown-tinted and sere;
The forest seems bare, the game has gone shy;
Hollah and hollah! The rifle's crack hear!
A health to the huntsman with unerring eye!
Now night drops its veil o'er all once again;
The wind as it passes with autumn-like breath,
Stirs briskly the rushes; and hark! from the fen,
The mother doe mourns her offspring's death.

HERBSTBILD.

Herbst wird's — die Nebelschwaden ziehen
Am Berghang träg und schwer hinauf.
Zugvögelscharen südwärts fliehen,
Dort geht ein neuer Sommer auf.
Hier braungewordne Blätter fallen,
Der Frost wird kahl und scheu das Wild.
Hollah! Hollah! Die Büschen knallen
Dem Weidmann Heil — ein frohlich Bild.
Dort sinkt die Nacht mit ihrem Schleier
Hernieder — herbstlich weht der Wind,
Da rauscht's im Schilf — am dürstern Weiher
Rehmutter klagt ums' tote Kind.

Carl Rühle.

This music presents an autumn idyl in those phases, suggested by the rhymed subject. It depicts, in opening, the typical autumnal mood, with its wistful melancholy, out of which bursts suddenly a full voiced hunting scene with its bugle calls, drinking song and rush and excitement of the chase itself. A brief closing movement brings a night scene, the deep depression of which is intensified by the plaintive mourning of the mother doe for her lost offspring.

Edited by Carl Hoffman.

FRANZ von BLON

Moderato quasi Andante.

pp *p*

Allegro. (Hunting Song.)

Horn Echo *f* *pp* *f* *con anima non legato*

sf *p*

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non legato

f *p*

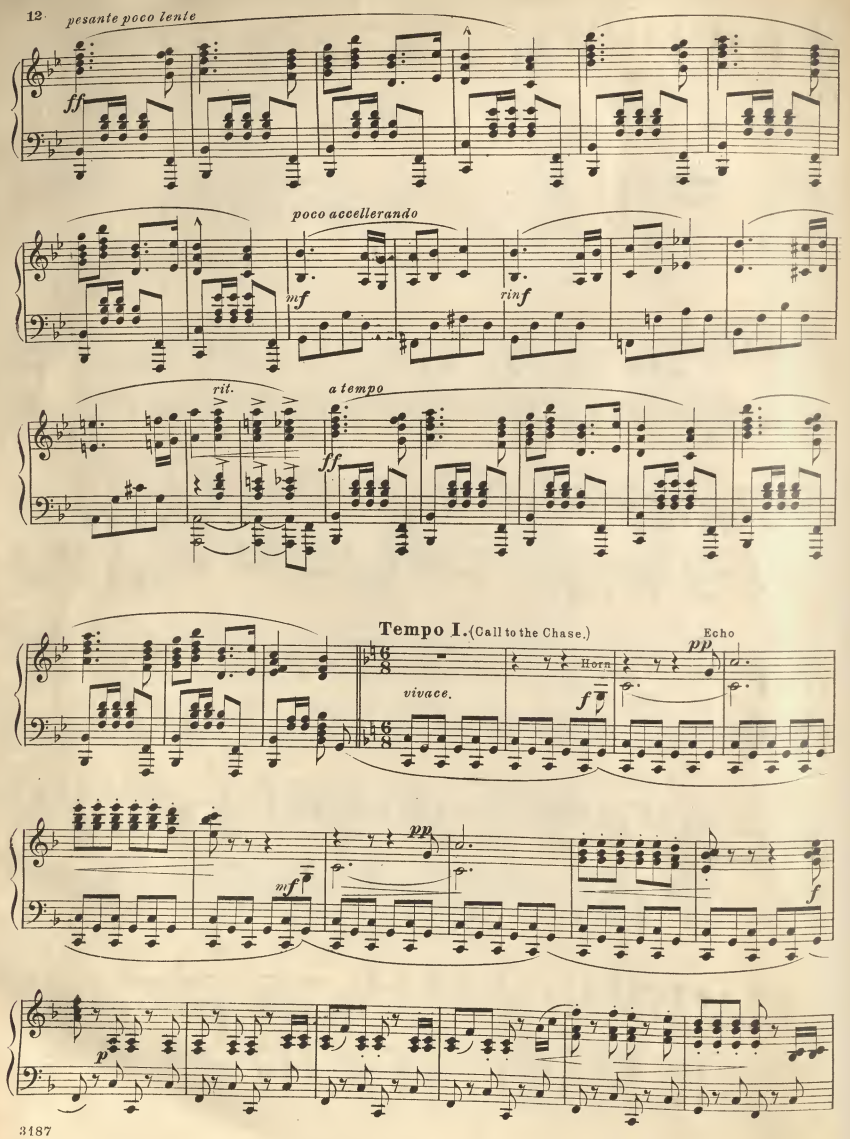
f

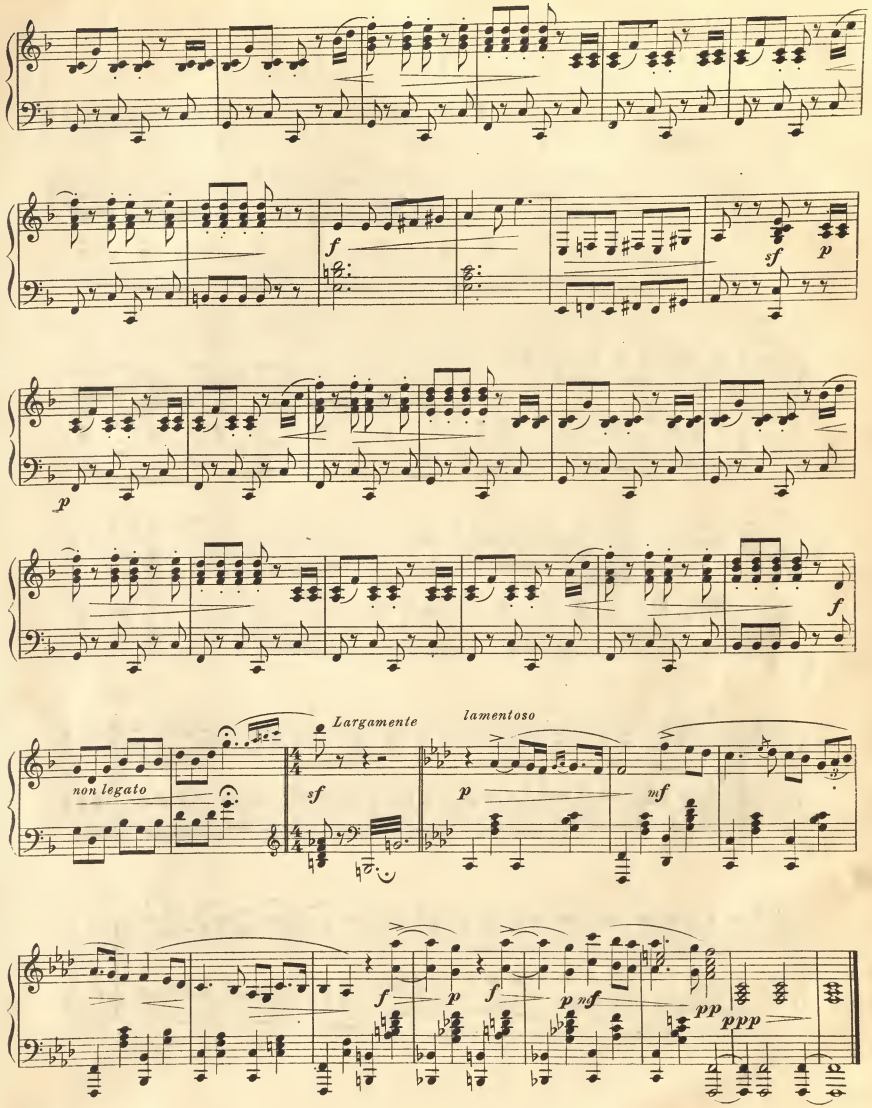
poco piu lento

Horn Echo *f* *pp* *p* *rit.*

Moderato. (Drinking Song.)

f

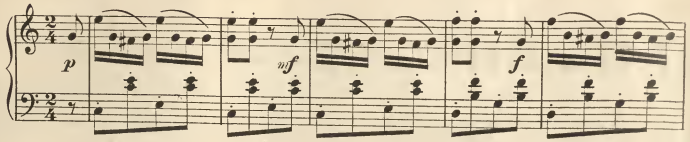

pesante poco lente
A
ff
poco accellerando
mf
rinf
rit.
a tempo
ff
Tempo I. (Call to the Chase.)
Echo
pp
vivace.
Horn
f
mf
pp
f
p

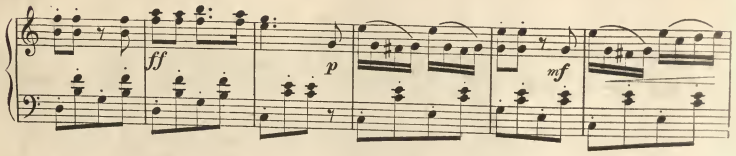

f
sf
p
p
f
non legato
Largamente
lamentoso
sf
p
mf
f
p
f
p
mf
pp
ppp

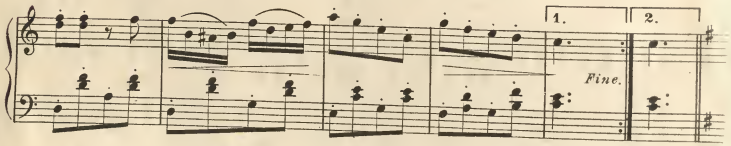
PLAYING TAG.

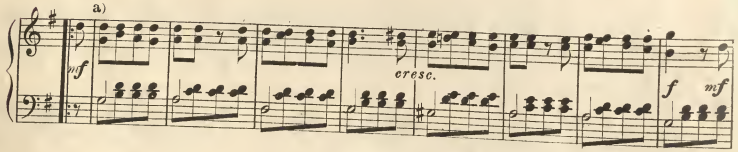
J. MARGSTEIN

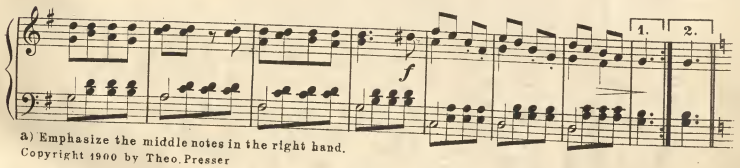
Lively.











a) Emphasize the middle notes in the right hand.

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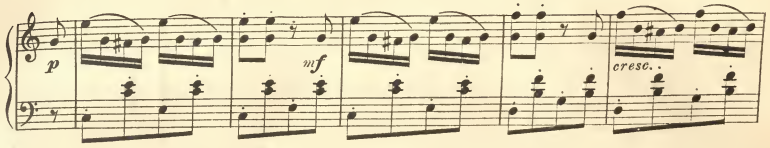

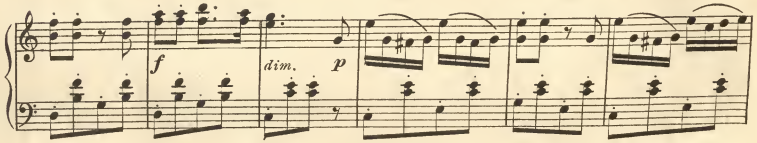

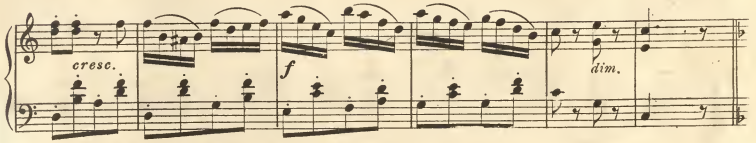

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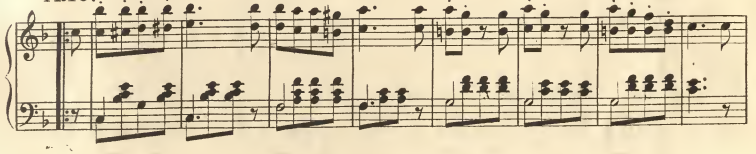
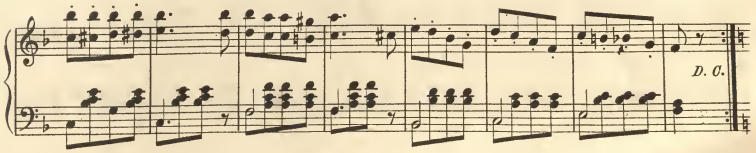




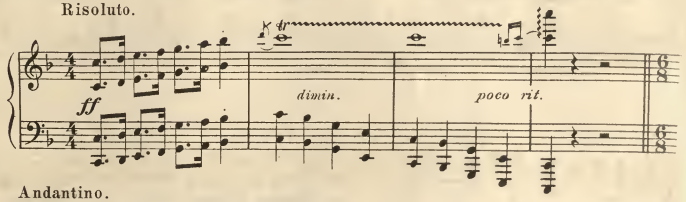
№3163

Reverie of an Exile.

Revised by THOMAS O'NEILL.

J. HECKMANN, Op. 1.

Risoluto.



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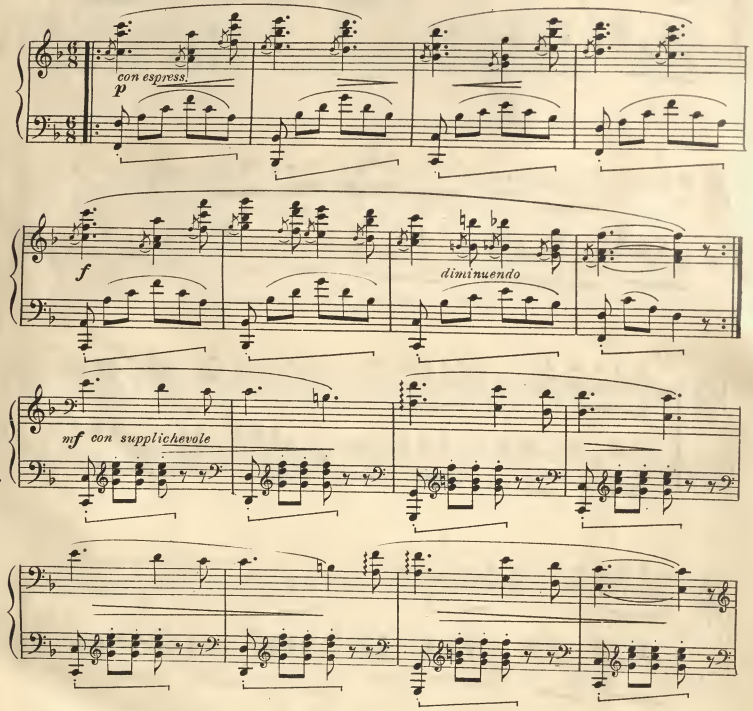

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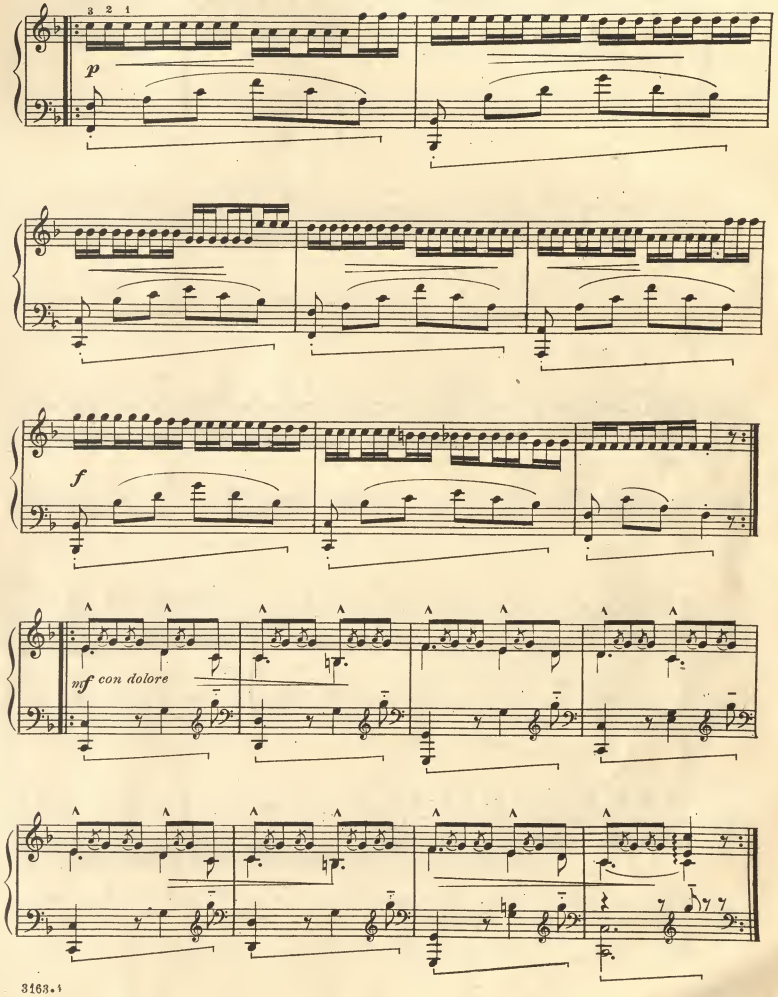

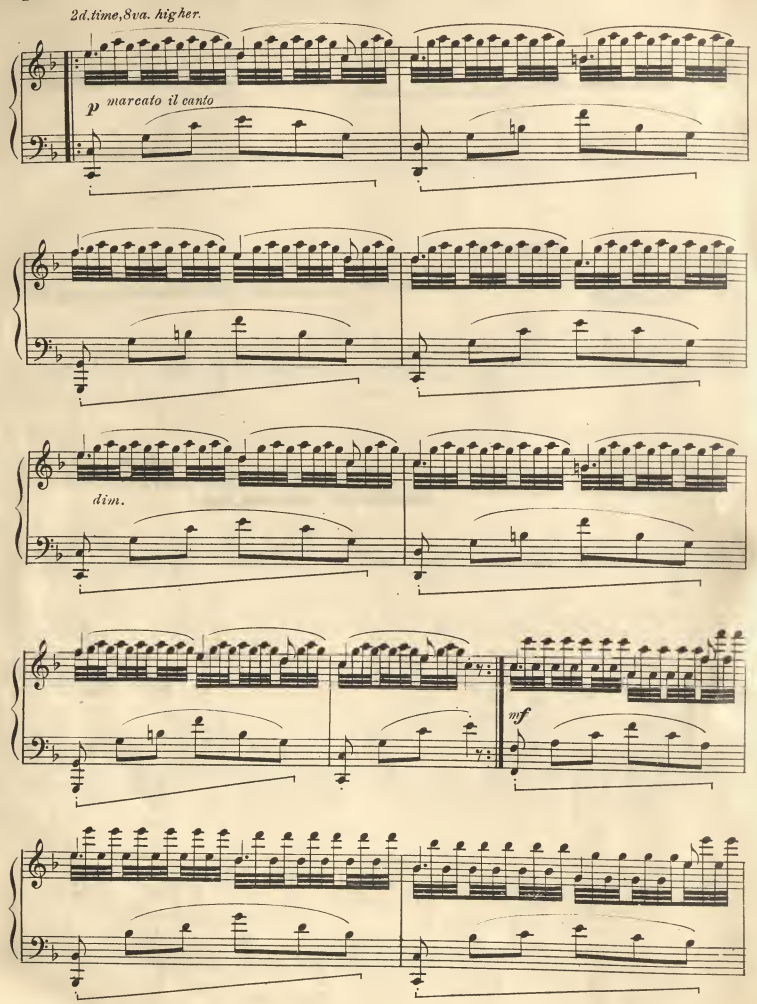
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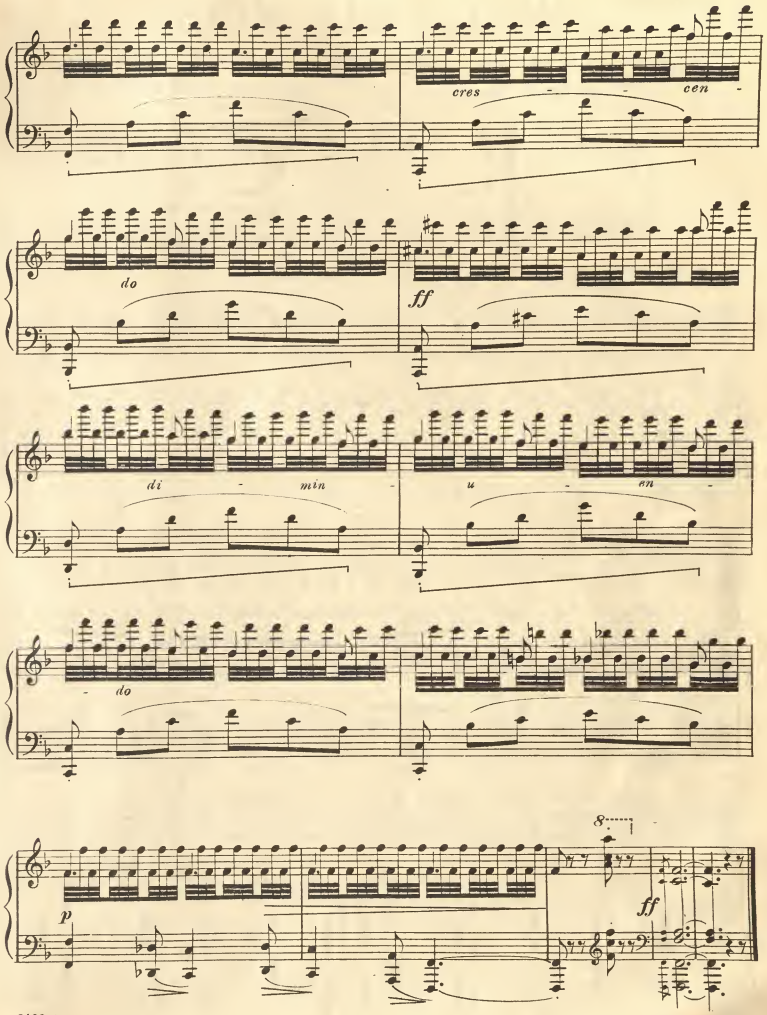
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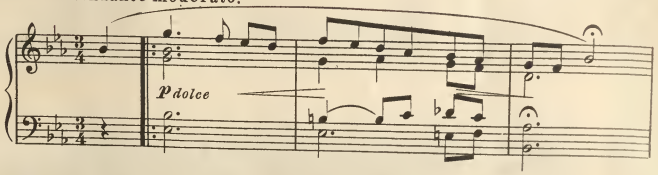
No. 3262

MINE, STILL MINE!

WORDS BY
G. COOPER.

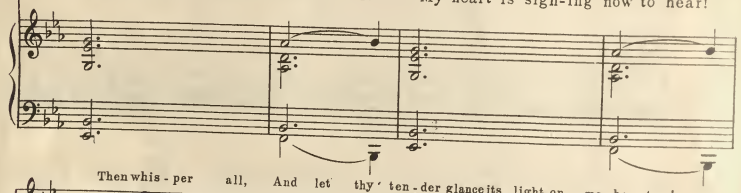
MUSIC BY
EUGENIO SORRENTINO.

Andante moderato.



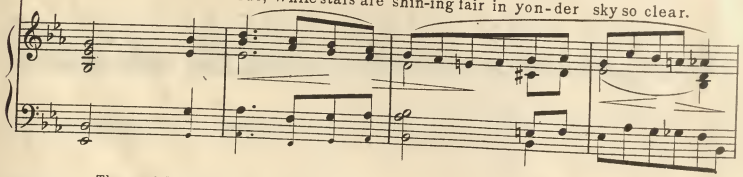
2. My heart is long-ing just to known The sto - ry sweet be - fore I go!

1. Oh, speak to me that word so dear! My heart is sigh-ing now to hear!



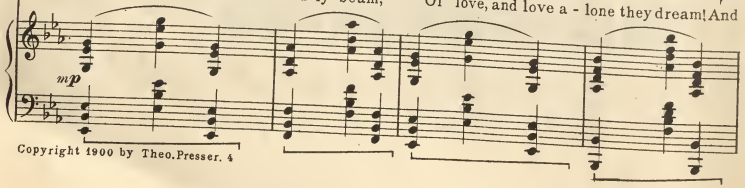
Then whis - per all, And let thy ten - der glance its light on me be stow!

And tell me true, While stars are shin-ing fair in yon-der sky so clear.



The night will soon be past and gone, But love's dear dream will lin - ger on! Then

Those eyes up-on me fond-ly beam, Of love, and love a - lone they dream! And



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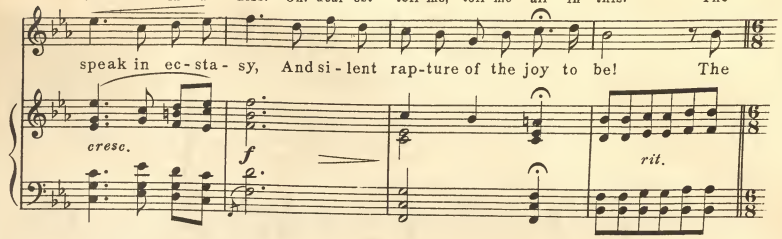
tell me in a kiss! Oh! dear-est tell me, tell me all in this! The

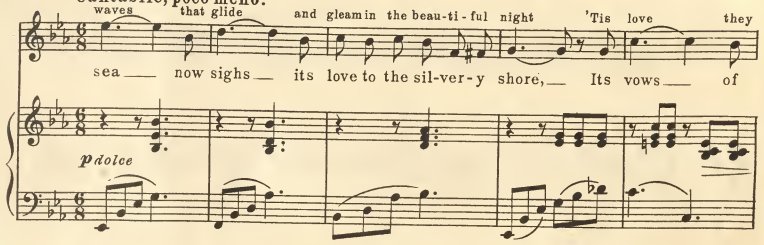
speak in ec-sta-sy, And si-lent rap-ture of the joy to be! The



Cantabile, poco meno.

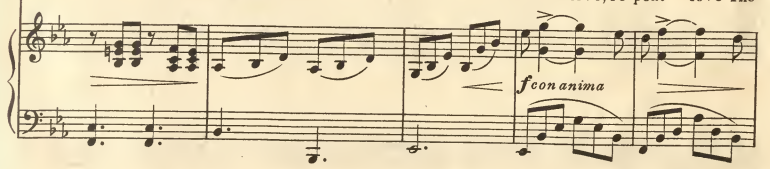
waves that glide and gleam in the beau-ti-ful night 'Tis love they

sea now sighs its love to the sil-ver-y shore, Its vows of



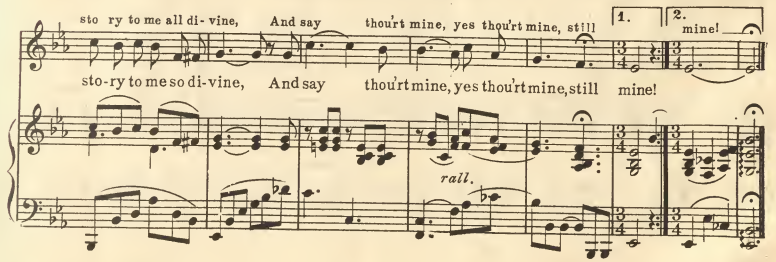
mur - mur for-ev - er in fondest de - light So sweet love, re-peat love The

rap - ture 'tis whis-per-ing o-ver once more! Then sweet love, re-peat love The



sto ry to me all di-vine, And say thou'rt mine, yes thou'rt mine, still 1. mine! 2.

sto-ry to me so di-vine, And say thou'rt mine, yes thou'rt mine, still mine!



To Miss Mary Cabell

№ 3250

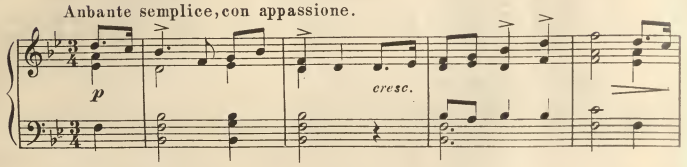
CALLEEN DHAS!

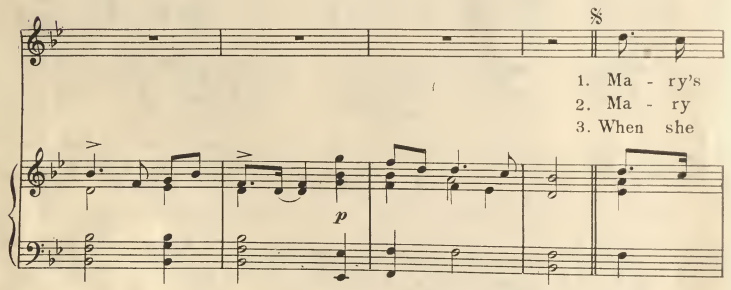
AN IRISH BALLAD

(Composed in 1865 and now for the first time published.)

F. NICHALLS CROUCH.

Andante semplice, con appassione.





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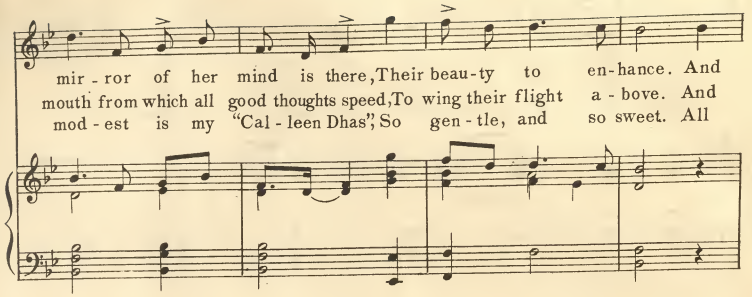

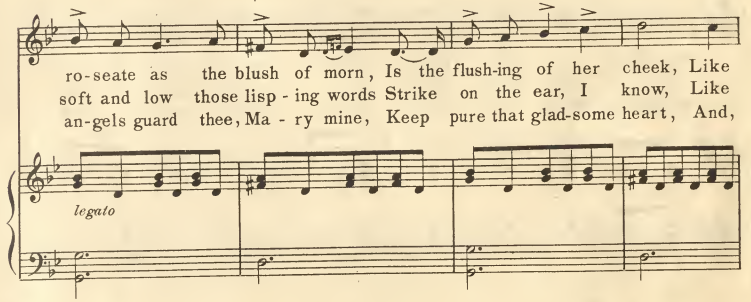

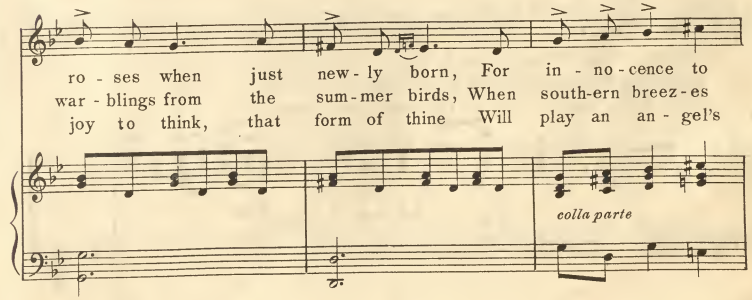

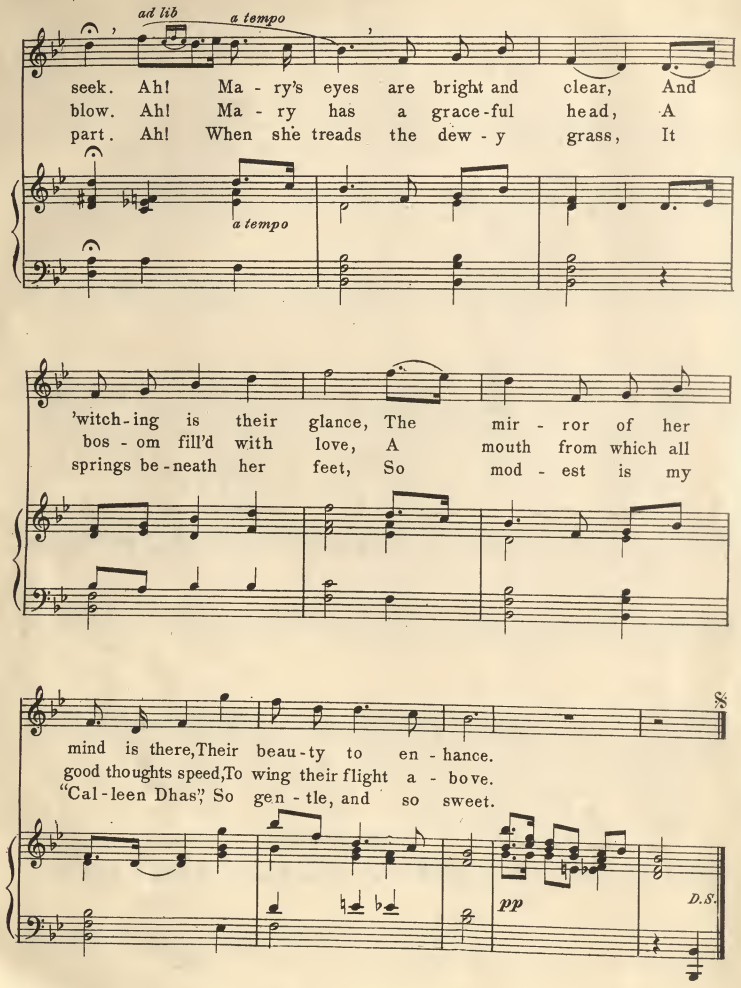

NEW PUBLICATIONS

A STUDY OF WAGNER. 401 pp. ERNEST NEWMAN. G. P. Putnam's Sons, New York. Price, $3.00.

This work is a study of Wagner as a psychological and esthetic phenomenon. The only biographical material is an ingenious "Synthetic Table," which contains in parallel columns a chronological record of his life and works. This enables the reader to overlook at a glance the whole course of his personal career together with contemporary happenings which give an idea of the influences of his time.

Mr. Newman assumes the attitude of a perfectly free and independent critic—one who recognizes Wagner's stupendous musical genius, but who has, nevertheless, words of strong condemnation for him when, in his opinion, he leaves his rightful sphere and pursues philosophical phantasms to the manifest injury of his art.

In Mr. Newman's opinion Wagner's brain was in many ways abnormal. In other words, Wagner thought of music as poetry and of poetry as music, and never knew in his own soul the sensations of the lover of poetry as poetry or those of the lover of music as music.

There is evidence to support such a view. Wagner himself tells us that in composing "Tristan und Isolde" the music and the poetry sprang into being simultaneously, each phrase of the poem found its musical counterpart as it was written down. Thus to him music, though it appeared simple, was in reality complex, composed of two elements: music and poetry. This led him to the fallacy that the ultimate destiny of the art was its union with the drama. Absolute music was to him an imperfect form, only a necessary step in the evolution of the music drama in which music should yield the precedence to poetry. The confidence which he felt in solving the problem of dramatic music misled him when, attracted by the philosophy of Schopenhauer, he boldly entered the field of metaphysics and attempted to express philosophical ideas through his music. He was convinced that his *opus magnum*, "The Ring of the Nibelungs," was not so much a music drama as the exposition of a philosophy bearing within itself possibilities of universal regeneration.

Mr. Newman displays scant patience with Wagner as a philosopher and still less with his blind admirers, who, dazzled by his supreme achievements in music, regard him as a philosophical thinker of deep import. He considers his prose works in detail, and finds his reasoning weak and fallacious, with the tendency everywhere to elevate his own peculiarities into laws for the rest of mankind. His conclusion, in which the majority will concur, is that what of Wagner's music will live—and who can doubt that much of it will live?—will survive not on account of its metaphysical significance which he and his followers read into it, but because of its own splendid vitality and fidelity to the innermost being of music, to which, strangely enough, he denied independent existence.

THE HARP OF LIFE. 336 pp. ELIZABETH GODFREY. Henry Holt & Company New York. Price, $1.00.

"There are two master-harpers whose touch upon the strings has the power to draw out the complex harmonies which make the music of life—Love and Sorrow."

This is in part the motto which gives name to this novel. It is a tale of musical life in England. The principal figures are a First Violin and a Conductor who are sworn friends until they fall out over a frivolous singer who is worthy of neither. She plays one off against the other until she chooses the violinist and thus eventually ruins his life. Vain, giddy, and fond of admiration, she becomes inoculated with ultra-advanced ideas of feminine independence, and when he opposes her design of going upon the stage, leaves him to carve out a career for herself, free from the restraint of a husband. She is weak, however, not wicked; when she fails in her operatic career and loses her voice she is glad enough to return to her home. He, in the meantime, has met a woman of noble character and aims; their mutual sympathies are aroused, but they renounce a happiness only to be secured by trampling upon honor and duty.

There is the usual talk of music incidental to musical novels; also, the usual slight air of unreality which they are apt to bear—at least, to musicians. The story is well told and the influence of the two master-passions, love and sorrow, in deepening and enriching the artistic temperament is brought out in interesting fashion.

BY THE WAY. VOLUME I. ABOUT MUSIC. BY THE WAY. VOLUME II. ABOUT MUSICIANS. WILLIAM FOSTER APTHORP. Copeland & Day, Boston. Price, $1.50.

These delightful little volumes deserve to be in the possession of every music-lover. Mr. Apthorp has for a number of years edited the analytical programs for the concerts of the Boston Symphony Orchestra. Under the head of "*Entr'acte*" each one contains a *feuilleton* on some musical topic and this series, "By the Way" is made up of selections from such articles. It is difficult, therefore, to define its contents. There are reminiscences; criticisms—some of which cast unexpected lights even on familiar subjects; discussions, humorous and otherwise, of disputed points in the history and science of music; in short, the comments of a cultivated, scholarly musician on all phases of his art in a style thoroughly lucid and interesting. With all this variety there is hardly a subject touched which is not illumined either by a play of fancy or thoughtful suggestion.

COLLATERAL SUMMER READING FOR MUSICIANS.

BY FRANCES C. ROBINSON.

As the summer season and consequent vacation approaches, we begin to think of books and of reading. Some of us have, doubtless, already planned to read several special books which we have been longing to become acquainted with, while others, perhaps, have scarcely stopped to think of books at all. A summer course of reading is very necessary for us all, as well as interesting and enjoyable, and for the benefit of those who have no definite plans, or ideas, regarding their future reading I shall venture to name a few books that will repay all who carefully read them. Before doing so, I wish to urgently advise all students and young teachers, who have not yet done so, to read musical history and to study the lives of the great musicians. "Lessons in Musical History," by John C. Fillmore, or "The Students' History of Music," by Frederic L. Ritter, are excellent books with which to begin the study of musical history,—they are thoroughly interesting and readable. Books dealing with musical history, and the lives of the masters, are very numerous; so that anyone desiring to take up this line of study can easily find what he wants. The ETUDE of November last contained three excellent lists of musical books which should be read by all who are interested in the study of music. I wonder how many students study the lives of the composers whose works they undertake to perform? Reading biographies, or biographical sketches of composers, affords a personal knowledge that greatly assists the performer in his interpretation of their works.

But music teachers and students need also the broadening, helpful influence which is to be gained from collateral reading. There are books which aid us in our interpretation of *life*,—books which are a help and inspiration to us. Such books become our *friends* and we go to them, from time to time, for the help we need, and know will be forthcoming from them.

I am going to name a few books which may be read for the information to be gained from them, and also some that may become as friends to us,—and all that I shall name will be suitable for vacation reading, and summer's temperature. For general self-culture we need more or less familiarity with historical and biographical works of our own times as well as of the past; we need to peruse books of travel, also. Such books may be read to great advantage in classes, rather than alone. Knowledge of current events—*i.e.*, present-day history—may also be kept up and made highly interesting in classes. But there are times when we desire something different from, and more than, this sort of reading, and some of the books which I would recommend are as follows:

1. "Intellectual Life," by Gilbert Hamilton.
2. "America To-day," by William Archer.
3. "In Ghostly Japan," by Lafcadio Hearn.
4. "A Group of Old Authors," by Frederic Harrison.
5. "Reminiscences," of Mrs. Julia Ward Howe.

Then the following books we need not only to read but to *own*, so that we may never be wholly separated from them:

1. "Essays on Nature," by Hamilton Wright Mabie.
2. "Essays on Books and Culture," by Hamilton Wright Mabie.
3. "Self-culture," by Rev. James Freeman Clarke.
4. "Every-day Religion," by Rev. James Freeman Clarke.
5. Thoreau's books.
6. The works of John Burroughs, and
7. Emerson's works.

Musicians need to have the highest ideals of life, and therefore the highest and best influences are in constant demand. The book "Self-culture" (named above) begins by telling us that it is man's duty to grow, and no one reads the pages, I am sure, without resolving to use all the means in his power to grow mentally and spiritually,—to aim at being his best and truest self. The opening chapter of "Every-day Religion" is entitled: "How to Make the Most of Life," and it not only tells us how, but assists us to do it.

Take the love of Nature, which is one of the most powerful influences in life. Love of Nature, and friendship with her, gives us poise and serenity. When we study nature—not analytically, but more as the poet does—we find that it brings us joy and peace; it promotes *soul-growth*. Direct contact with Nature is denied to many of us,—here again *books* come to our aid; we can have access to the writings of those who love Nature, and who live close to her. For this we turn to the poets of Nature,—Wordsworth, Whittier, Longfellow, Whitman, Bryant, and others, and to the prose writers,—Emerson, Thoreau, John Burroughs, Hamilton Wright Mabie, and others.

Teachers of music cannot give out to others unless they also take in; realizing the sacredness of presenting the greatest of all arts—viz.: Music—to the young, and the teachers' need of the best influences possible I would again urge friendship with books. Cultivate a love for the best books. Three excellent rules are: 1. Read what interests you. 2. Read actively, not passively. 3. Read with some system and method. These rules I take from Dr. Clarke's book "Self-culture."

PATIENT practice goes for naught without artistic guidance. Place a gifted child with an incompetent teacher and you destroy much that Nature has done. No amount of genuine and diligent study can obliterate bad precepts from the impressionable mind of youth. If you cannot give your child the best musical training, give him none. Let his time and your money be devoted to a better purpose than the development of a musical nuisance.

Letters to PUPILS

JOHN S. VAN CLEVE

To Mrs. Dr. B.—As you ask a suggested remedy for the habit of stammering, and as that is one of the most annoying of disfigurements to musical performance, I take pleasure in the endeavor to guide you. You will find by examination, I think, that this dreadful habit of musical stuttering is very closely analogous to verbal stuttering. There is in one of Bulwer's novels an elaborate illustration of this subject, as one of his characters therein is a clergyman of eloquence and learning, whose usefulness is seriously interfered with by this lamentable habit. It is there maintained that stuttering owes its existence to a nervous haste in utterance, and in particular to a precipitate beginning of the delivery of a connected chain of words. In my work as voice-trainer I have constant occasion to warn, entreat, command, threaten, reprimand, exhort, ridicule, and about twenty other things, to establish in the pupil the deep-breath habit. It is, indeed, a simple act to take a full breath, and it is the raw material out of which singing is to be spun, the thread of wherewith to construct the embroidered tissue of the song, the marble mass out of which the image of the mind is to be revealed; yet it is the last thing with which a pupil seems to get automatically familiar. In the acts of the piano-player, which are highly complicated and artificial in the extreme, there must be a solid basis of preparation, just as with the singer, but the pianist lays the foundation in the sensitive pulpy substance of the nervous system. Test your stammering pupil in this way: Tell her to curve her hands in the fundamental, normal, "five-finger" position, then approach the keys stealthily, as if her hand were the paw of a cat. You will observe, without doubt, a distressing fluttering, trembling, twitching, and jerking in every part of the muscular mechanism. You will see that there is little or no mental control of the muscular flexions. If this be the case, it is a serious state of things, and not readily to be removed. I do not, however, believe that it is wholly ineradicable. The first thing to do is to investigate her general health. Insist that she sleep much, eat judiciously, exercise in open air daily, live regularly, and, in a word, secure ideal sanitary conditions.

The second thing to do is to cultivate, in every possible way, a mental sense of poise. The skater, the swimmer, the dancer, must feel positive that the act proposed can be accomplished exactly according to the picture in the mind, or there will be a disastrous collision with the ice, a sinking in the treacherous water, a clumsy bump. So, in like manner, the pianist, who, proposing to deliver a set of delicately adjusted motions infinitely more complex and fallible than those of the skater, the swimmer, the dancer, must feel a serene confidence in the perfection and obedience of the brachial and digital machinery under control, quite equal to that of Admiral Dewey at Manila or Schley and Sampson at Santiago.

In the third place, see to it that every detail is clearly apprehended. Thus, make sure that she knows, not approximately, the place and length of the notes to be delivered, and the finger to be put upon each note, but with positiveness, and that certainty which makes the act instantaneous, or seemingly instantaneous.

Fourth, require her to divide the piece into very small fragments, and do each one from beginning to end quietly, steadily, fluently, then stop. This power to co-ordinate the sections of the music, mentally, is essential, and the brief stop serves two valuable ends, viz.: to make evident the anatomy of the composition, and to give the mind breathing-place, so that it can get ready for the next effort. Even so short a stop as a half-second, or, possibly, so short as a quarter of a second, will suffice, and this, instead of spoiling the music, will greatly enhance its beauty, for one of the crying faults of the average pianist is the senseless continuity of the web of sound, as they unroll it.

Fifth, last, and all-inclusive, have your pupil practice much music arranged for four hands. It may be very easy, but will be invaluable, since, in such work, there is absolutely no opportunity to indulge in timid hesitation, and self-consciousness is cooled and eliminated, because there is much beautiful sound, not generated by the fingers of the one pupil, and this keeps alive a feeling of being firmly walled in, very similar to the bravery of the soldier who stands in the battle-rank beside his comrades and familiar friends.

To M. C. C.—Your letter is a veritable pomegranate of ideas, so I must take out one seed at a time. 1. As to your memorizing a piece of music between two Saturdays as a regular thing, that indicates, very likely, that you have one of those sensitive, quick-working musical minds, which may be compared to smooth, straight-grained pine wood. It is easy to drive a nail into a pine board, but it also *very, very* easy to pull it out again. With an oak plank it is another question, both ways. Now, mere speed of memorizing is, in my view, like speed in sight-reading, a convenience under certain circumstances, and for certain purposes, but an insidious gift, likely to breed superficiality and vanity, both of which are "as killing as the canker to the rose" in their relation to the musical ideal. In the nature of the case, I have been compelled to do a vast deal of memorizing myself, and, as I taught seven years in schools for the blind, I had many opportunities to experiment and observe. It is my settled conviction that rapid memorizing is nearly certain to produce a pulpy, watery, flaccid growth in the mind, and that slow analytical work is far better.

Then, again, you may deceive yourself another way; you say that you do not need to analyze each phrase and note, because they are all there without that trouble. Remember that there are many degrees of difficulty in fixing music in the memory. Permit me to take two examples from my own experience. Both the second scherzo, the one in B-flat minor, by Chopin, and the great sonata in A-flat major, opus 110, by Beethoven have been in my repertoire, and it would be within the truth, probably, if I said that the time and labor applied to the mastery of the sublime fugue in the latter exceeded the same forces as applied to the scherzo fifteen times. Beethoven's glorious fugue is a positive *tour de force* of mentality, both in the creating and the following, while the scherzo, which seems and is technically difficult and extremely showy, is only one fathom in the comparison with the oceanic depths of the Beethoven music of that fugue.

I could readily cite off-hand a score of instances where it is as easy to memorize six pages in one work as one page in another. But the real test of memory is not facility, but retentiveness. Can you play what you learned last year or two years ago? That is the valuable thing, that is the true test of memory. There is, I know, a wide difference in the facility of various minds in catching or, let me say, snatching music, but do not take mere glibness for power, a snow fort may be built in an hour, but it is not Parian marble. There is another reason, also, why I should deprecate your apparent aversion to analysis; that is, unless you dissect music, unless you see all there is in it, unless you stop to contemplate the matter in every aspect, you do not really enjoy all its message, and, if you do not enjoy and comprehend, you certainly cannot cause others to enjoy and comprehend.

You say that your teacher has never but once corrected your pedaling, and ask me if you ought really to study the pedal. Now, here, again, you perplex me. If your teacher is a thorough musician and if he or she assigns you real music,—*i.e.*, music with poesy in it,—either the teacher's ideal of the secret wonders of the pedal is very inadequate or you are possessed of most extraordinary instinct. The fact of the case is that one of the most subtle and difficult things in piano-playing is the deft use of the pedal, and I well remember with what perplexity I used to contemplate the crude pedal markings in the editions of Chopin which I studied twenty years ago. It was like a beam of purest sunshine when I found my own instinct confirmed by a remark which I found from Anton Rubinstein, to the effect that the pedals are all put in wrongly in Chopin's music. Feeling this, many modern musicians have devised new and closer pedal signs, and you ought always to purchase such editions. I can scarcely believe that your own pedaling is beyond criticism, yet it is possible. The truth is more likely to be that you are, as you say, sensitive to blurring when you hear others, but are quite oblivious to the same thing in yourself. The very best singers and players need drastic criticism from other minds.

As for your last question, I should say that if you have the readiness of musical apprehension and the love of the art described by you, there can be no doubt of your call to the difficult, tedious, wearisome, but glorious and blessed life of a musician, and your infirmity need be no bar.

To R. A. N.—Your case is as difficult as it is interesting. As my premise, I will say that I always find myself minded to write rosy words of cheer whenever and wherever I find such a strong love for the dear spiritual, inexhaustible art of music as seems to be in you. In your path there are a few real lions. As to your being thirty-one years of age, that is certainly a big monster of a foe, but as you are not an absolute beginner, there may be room for hope. If you wish to become what is termed a virtuoso, there is, I think, but little prospect of any such result; but, fortunately, the virtuoso is but one of the factors in musical art, and not the most significant of factors, despite the fact that he sometimes, indeed, dazzles us, and makes us sick-green with envy of his happy lot. You may surely become a solid, capable player of at least three-fourths of all the most beautiful and inspired music, but never of the flashing dahlias, the glowing tulips, the flaming peonies, and the gorgeous sunflowers in the muses' garden. However, to do a middle-grade Beethoven sonata, a Schumann tone-dream, a Chopin lyric-picture, that is surely good, and that you may attain unto. In the second place, I think it extremely foolish in most cases for Americans, unless very mature and far advanced, to go to Europe, but your case, apparently, is an exception. If you secure leisure and quiet only by going away from home, then, by all means, go. But if you can get the same financial aid to study in your own land, do that by preference. Our American teachers are better than those of Europe, and they will comprehend your difficulties far better, and be ten times more sympathetic with you. As for going to Brussels, that city is famous as a center for violinists, but not especially so for pianists. Again, I cannot quite understand what you say about no sympathy in your family. If you are a man of family, with wife and child depending upon you, the course which you propose is less advisable, but if you mean only brothers and sisters who hinder you, or even parents, there may be excellent grounds upon which to build your own plans regardless of their carpings and their peevish selfishness.

You may very well hope to earn as music-teacher, even under average conditions, more of an income than that which you name. Few musicians fail to realize less than twice that amount, or perhaps thrice, while the stars of the first magnitude in the teaching world "make, as we Americans say, ten or fifteen times that much money." As for your fault of stammering, read the full discussion of that topic which occurs in my first answer of this month. The first question for you to ask is: "Do I love music enough to be willing to slave for her; second, can I secure, to begin, an equipment which will fit me to cope fairly with the heavy steel-clad battle-ships of modern days, and am I ready to content myself with a living, happy if thereanto be added the inner joy of the musician, that glow and uplift of the heart which outward things can neither give nor take away."

THE EDUCATIONAL VALUE OF PROGRAM MUSIC.

BY CHARLES S. SKILTON.

It has been quite the fashion this year with those who give lecture-recitals to distribute pencils and paper among unwary audiences and ask them to write their impressions of various piano pieces, after which the composer's meaning, so far as known, is explained. This usually interests an audience. Their curiosity is roused by the statement that programs will be distributed at the close of the recital instead of the beginning; in comparing their ideas with the composer's there is all the fascination of a game, and an off-band classification of answers gives interesting results. At such a recital given by the author one of the numbers was the first movement of Beethoven's characteristic sonata opus 81*a*, entitled "The Adieux," with the German word "*Lebewohl*" (fare thee well) written over the first three chords. Of this was written: "The life of one who seeks to forget his experiences and sorrows by engaging in the pleasures of life, and is constantly struggling with himself." McDowell's "Eagle" called forth the following: "A race suddenly stopping," "Recklessness causing an accident," "Impatience followed by a burst of anger," "Fright at impending danger"; seven others considered it a storm scene. Of eighteen who wrote about Grieg's "Berceuse" five thought it a lullaby, six a boating song, two an evensong, while the others recognized only a pleasing mood interrupted by agitation. It will be observed that the rhythm defined the piece for the majority. This was also true of Schumann's "Bird as Prophet," which suggested to part of the audience only a dreamy mood, but to others Nature music, the rippling of water or rustling of leaves, but strangely enough in no case the singing of birds.

Without giving further examples we see what is worth proving to every audience and every pupil—that music cannot picture actual scenes, but only moods, and not always the same mood to the same person. As Philip Spitta once said to one of his classes, "Music cannot represent a phenomenon, but only the characteristic motion of a phenomenon." Thus to an experienced musician the horn-music and echo effects in Beethoven's opus 81*a* combine with the lingering sadness of the introduction, and the agitation of the allegro to render the meaning almost unmistakable. But the average American listener has not had the opportunity of hearing parting companies salute each other with hunting horns, as is sometimes done in rural parts of Europe, so he misses the point of the famous episode in the sonata unless previously instructed, and feels the mood only vaguely. Again, the trained musician knows that boat-songs are in six-eight time, and therefore would not mistake the two-four rhythm of Grieg's "Berceuse" for that form of motion. And what purpose does all this serve? Purely an educational one. Pieces with a program are leading strings to musical feeling which are helpful if they are not used too much and if one understands that the function of music is not to illustrate a story, but to reflect phases of human feeling. When we read Tennyson's lines on "The Eagle" we seem to experience a view from a high mountain, an expansion of soul that is a momentary glimpse of the infinite. Such a mood McDowell has crystallized in his vivid piano poem on those lines. Yet it would apply not only to the eagle, but to many another bold, heroic mood. An Alpine storm, a noble feat of arms, a decisive moral act, all might find expression in this tone-piece. The pupil who has learned this has learned the lesson of program music, so far as it is more than mere tone-painting, and is ready to look for higher meanings in more abstract forms.

The teacher has here a powerful stimulus to the intelligence of pupils. Give them song transcriptions or even operatic fantasies, have them copy in the words of the vocal parts and understand the situation; encourage them to look up the seven players in "Israel in Egypt" or to find in the "Creation" the representation of chaos, the dawn of light, the roar of the lion, the cooing of the dove, the trampling of heavy beasts, the rising of the sun; let them play for four hands Beethoven's "Pastoral (sixth) Symphony," tell them the literary sources of Schumann's "Papillons," Chopin's ballads and certain mazurkas; but always point out that the chorus "Behold the Lamb of God" is greater than "He Gave Them Hailstones," the seventh symphony larger than the sixth, opus 57 stronger than opus 81*a*, the music that tells no story a higher expression of feeling than one that is bound to a program. If this be steadily borne in mind such an experiment as described above will be for the pianist a pleasant departure from the routine of recitals, and to the teacher a means of creating fresh interest in pupils.

ON STUDYING ETUDES.

BY E. R. KROEGER.

Much has been recently written concerning the advisability of using a course of etudes in studying pianoforte playing. Some strong arguments, pro and con, have been presented. The ordinary student has probably been bewildered by the array of testimony on either side, and is at a loss to know whether he should study under a teacher who favors a course of etudes in the regular line of study, or under one who does not.

Then, again, there are instructors who favor "methods," mechanical appliances for strengthening the hands and fingers, and dumb pianos, all of whom seem to present logical reasons for using their particular hobbies. No wonder the student is confused. What should indicate to him the proper direction to follow?

There is an old axiom to the effect that "there is no royal road to learning." The path to success is pretty much the same as the one that has been used by those who have arrived there, in all cases. The thing is to find out the path. The "short cuts" are really few, and occupy but brief spaces in the journey. To succeed, certain difficulties must be mastered by all.

To be sure, some have more talent, or ability, or perseverance, or intelligence, than others. Then again, the goal cannot be reached by everyone. Nature's limitations cannot be overcome. It is not intended by the Creator that every student of the pianoforte shall be a second Paderewski. All birds are not eagles. So, whatever means be adopted, there are some who will reach the first rank and others who must be content with occupying lower positions on the ladder of fame. It is a matter of self-evidence that the mode by which the great artists have made themselves so, must be that which contains the elements of the true way.

Let us take, for example, the man usually considered the prince of pianists,—Liszt. The testimony in regard to his technic as well as to his power of interpretation comes from too many sources to be doubted. There is scarcely a voice in criticism. Schumann, Mendelssohn, Chopin, Wagner, Berlioz, Rubinstein, von Bülow, Saint-Saëns, Tausig,—all agree that Liszt was the supreme pianist.

Did he study a method? Did he use etudes? Did he cull his technical figures from pieces already in existence, and practice them? Liszt was the pupil of Czerny. Czerny wrote several thousand finger etudes. It must therefore be taken for granted that the master gave the pupil a goodly number of his etudes. Liszt was quite a boy when he was under Czerny's instruction, so it is more than probable that he followed closely upon lines laid down for him. That Czerny's plan of teaching was a successful one is proved by the fact that Liszt was a virtuoso at the age of seventeen. But there can also be no doubt but that when he was a mature artist he commenced to investigate the capabilities of the keyboard, and invent new figures, many of which made their appearance in his operatic transcriptions and rhapsodies. These figures were the natural outgrowth of the scales and arpeggios which he had mastered under Czerny. That Liszt himself believed in early training along Czerny's lines is proved by his own finger exercises. Liszt's great pupil, von Bülow, laid out a course of study which was simply a series of graduated etudes from Schmitt through Duvernoy, Czerny, Cramer, Clementi, Moscheles, Chopin, and Henselt to Liszt and Alkan, with plenty of Bach added.

Now, does this mean that such a course would make a finished artist? By no means. If a pianist is ambitious, he will invent all sorts of combinations in order to conquer them. He must make up his mind that no difficulties shall exist for him, and set about to conquer them. He will soon find out that some figures come hard to him, and it is his business to make them easy. He will take some passage-work from a sonata or a concerto, and transpose it to every remaining key of the twelve, and then possibly experiment upon it with the other hand.

Young students cannot do this, as a rule, not having sufficient musicianship to transpose easily and effectively. That is where the etudes come in. With an etude, the composer usually takes a specific figure, and treats it in various keys, thus saving the pupil the labor of doing the same thing, to say nothing of the workmanship necessary in order to make it interesting.

But it is safe to say that almost every pianist who has passed through the various "grades," and who has studied harmony and composition, will use for his etudes passage-work, either invented by himself, or taken from some standard work, and add a liberal amount of Bach. He will, of course, keep up his Chopin, Henselt, Rubinstein, and Liszt studies, but if he gives instruction, it will largely be in the line of playing the etudes of these composers for his pupils, or in concert.

To sum up,—there is no question, in the present writer's mind, that for a proper technical training for young pupils the sound judgment and long experience of the great pianists have led to the conclusion that a course of the best etudes of the standard composers of such works is necessary. And that when a pianist reaches maturity, he will use, as etudes, technical figures, either by himself or by well-known composers, completely treated in all keys, with the object of entirely eliminating technical difficulties. Tausig's "Daily Studies" are a proof that, in the case of the greatest masters of technic, this was the plan to which he resorted.

A Valuable Manuscript Found.—Astonishingly enough now, more than seventy years after Beethoven's death, a hitherto unknown manuscript from his hand has been discovered, not in some remote quarter, but in the very heart of this city, where he so long worked and lived. The fortunate finder is Mr. Rouland, director of the choir of St. Peter's Church in Vienna. Turning over a lot of manuscripts, he found some by Schubert and some by Beethoven. Among the latter was the manuscript of his rondo in E-flat for pianoforte and orchestra, which has now passed into the possession of the Society of Friends of Music in Vienna. The learned librarian of that society, Eusebius Mandyczewski, has now published a description of this manuscript. It is worthy of note that the discovery of the original fully establishes the correctness of the supposition of Otto Jahn, the author of the "Life of Beethoven," viz.: that this rondo formed part of the master's piano concerto in B-flat. Dr. Mandyczewski says that Carl Czerny completed the unfinished rondo most effectively and altogether in Beethoven's spirit. One of the manuscripts by Schubert is a song of Ossian, "Loda's Gespenst" (1816).—*New York Times.*

The human voice is really the foundation of all music; and whatever development of the art, whatever the boldest combinations of a composer, or the most brilliant execution of a virtuoso, in the end they must always return to the standard set by vocal music.—*Richard Wagner.*

Organ and Choir.

Edited by EVERETT E. TRUETTE.

CONGREGATIONAL SINGING.

Many have been the attempts and numerous the failures to introduce congregational singing in our churches. The desire to have the congregation do the singing arises, sometimes, from a conviction that it most agrees with the idea of public worship, and sometimes from a determination to reduce the running expenses of the establishment. It not infrequently happens that the officiary of the church, being seized with a spasm of economy, first turn their attention to the choir, and in their zeal to lessen expenses decide to dispense with its services altogether, hire a precentor with great capacity of lung and prodigious volume of voice, and, standing him on the platform beside the preacher, say to the congregation: "Now, sing." And, while congratulating themselves that they have thus inaugurated congregational singing, the trouble begins. The minister finds himself limited in the selection of hymns to those only of a common meter, and the precentor to such tunes only as are familiar. The constant repetition of the same tunes, however pleasing at first, like the continuous wearing of the same apparel, however fine, becomes monotonous. Not only is "Variety the spice of life," but very essential in the public exercises of divine worship. The most eloquent sermon becomes ineffective by repetition. The eye wearies of the same scene; the taste of the same food; the nostrils of the same aroma; the ear of the same song; every sense rebels against a continuousness of the same thing. Even the verdure of the fields and the luxuriant foliage of summer will pale and die under the continuous rays of an August sun. Rain and sunshine, dewy night, and midday heat are indispensable to fruits and flowers. And the nature of man demands variety no less than the growths of the natural world. Awakened to this fact—this law, by the spiritless singing of the congregation, it is attempted to revive their sluggish worship, by the introduction of hymn- and tune- books, or, these being already in use, resort is made to "Gospel Hymns" or some publication akin to them as being more simple and "catchy," seemingly oblivious to the fact that nine-tenths of the congregation cannot tell one note from another, and cannot and will not sing until they have learned the tune by ear; so that in the endeavor to introduce the new tunes the precentor is generally obliged to sing them alone accompanied by the organ and perhaps a few straggling voices here and there in the audience, until, becoming discouraged, he either resigns his position or resumes the use of the old familiar tunes. Nothing kills congregational singing so quickly or destroys musical worship so effectually as to turn the service into a singing school. And yet congregational singing can be made a success in almost any church. The two prime essentials are an efficient organist and a competent precentor, or, we should say, a director, a person able not only to sing, but to instruct and train a chorus-choir, and not afraid of work: a veritable and untiring enthusiast. Then all the singing material available, old and young, male and female, should be organized into a class, with meetings at least once a week for instruction and practice. You might as well hope to erect a substantial edifice without a foundation as to expect success in congregational singing without organization and systematic training and practice. It is just as necessary that the precentor prepare his music as that the minister prepare his sermon for the Sabbath service. Your organization completed and the hymns selected by the minister for the following Sabbath thoroughly rehearsed, your singers may be utilized for the purpose of congregational singing in several ways:

1. Where the organ is situated back of or at the side of the pulpit, and the space allotted to the choir will permit of it, the singers may be massed and, beside leading the congregation in singing the ordinary selections for the occasion, the director will be enabled to lend variety to the service by the rendering of suitable anthems, sentences, chants, and so forth.

2. The singers may be distributed among the audience, and the director act as precentor from the pulpit platform. In this case the singing on all occasions would be confined to the hymn- and tune- books.

3. These two methods may be combined, a certain number of singers being formed into a choir, and the others distributed through the congregation. Where twenty-five or more singers can be gathered into an organization this last is by far the best way of utilizing them for congregational singing. Even with a choir of fifty voices to lead, the congregation will sing with timidity and hesitation, while one strong voice in a pew will inspire those around him to sing with spirit and heartiness. People are like a shepherd's flock in that if one leaps the barrier the rest are sure to follow. Courage, confidence, is contagious. A congregation fully convinced that it is expected and desired of them to unite their voices with the choir in swelling the songs of praise in the sanctuary will heartily respond. The failure of congregational singing where it has been attempted has resulted from mismanagement oftener than from anything else. The people love to sing and will sing if encouraged to do so.—*Rev. C. O. Hanmer.*

CLOSE THE SWELL.

Vacations are in order; many churches are closed, and a large number of organs which have been used weekly, and frequently daily, will remain silent for the next two months. Most organists are careful to leave the swell *open* during the winter to allow the changes of temperature, which are frequent, to affect the pipes of the swell to the same extent that they do those of the great, keeping the instrument in better tune; but nine out of ten will go away on their vacations leaving the swell open, just as in winter, forgetting that the clouds of dust, incidental to church-cleaning, floating over the pipes, will settle on the reeds, as well as on the lips of the string-toned stops. Returning in the fall, the organist finds that the oboe is in a bad condition, several pipes being silent and others croaky, while the vox humana, "a thing of beauty," is not "a joy forever." One cannot protect all the pipes of the organ, but the swell, which contains the most delicate stops, can be left closed, and in September the stops will be found in a better condition than one expects. The Italian custom of providing a rolling shutter, in front of the organ to close up the chamber of the organ entirely, while not ornamental, certainly keeps out much of the damaging elements.

In the Organ Loft.

This picture represents a scene which occurs at intervals in most choirs, when a committee is appointed to examine the fitness of the applicants for positions as choir singers. Notice the attitude of expectancy of the two ladies seated whose turn come next. The three men, judges, are listening to every tone and note of the singer with the grave, yet careless, attitude of critics, fully aware of the honor and importance of what they are doing. On their decision depends the fate of the applicants, and the nature of the singing in the church for some time. Thus, the artist has given us a most impressive picture.

PHRASING.

Phrasing is as necessary on the organ as on the pianoforte, and, unfortunately, the student is often without any trustworthy guide in this respect, for in much of our best organ music the phrasing is not clear, and often wrong. Punctuation, as we may call it, is indicated by rests, staccato-marks, and curved lines, and the trouble is to know when to attend to these last and when not to. The confusion is worse from the fact that the curved lines are used for other purposes besides phrasing, viz.: as ties for repetitions of notes of the same pitch; as slurs for two notes of different pitch; and as a sort of general direction to play *legato*, which last is altogether useless, for the playing should always be *legato* except when directions are given to the contrary. Only in a general way can hints on this subject be given. A curved line which ends *in* a measure is, or ought to be, a phrase-line, in obedience to which the hand is lifted from the keys; and those which end at the end of the measure are mostly the useless legato-marks.—*Arthur Page.*

DON'TS.

Don't make so much noise in using the combination pedals. Such a racket does not add to the beauty of the music, even if it seems to indicate its "immense difficulty."

Don't keep the right foot on the swell-pedal all the time. It is not fair to make one foot do all the pedaling, besides, you unconsciously make a *crescendo* when not desired.

Don't change the combination which you are using just before the end of a phrase. Wait till the end.

Don't be afraid to use the oboe (if you have a good one). It combines well with most any foundation-stop.

Don't take the hands off the keys at the end of a composition which ends with the full organ or any loud combination *à la arpeggio*, commencing with the upper note and ending with the pedal. It may be inoffensive with a soft combination, but it sounds slovenly with a loud combination.

Don't forget to turn the water off the motor Sunday. It is expensive.

Don't grumble because the pastor announces different hymns on Sunday from the ones selected and sent to you on Saturday. Even the weather clerk has to change his mind.

Don't commence every soft piece with the st. diapason and salicional (or viola). The st. diapason alone, with violin, or with flute 4 ft., the salicional and violin are but a few of the combinations which sound well.

* * *

MIXTURES.

The annual business meeting, followed by the annual dinner, of the American Guild of Organists took place the latter part of May, at Hotel Lorraine, in New York City. The following officers were elected: Warden, Walter Henry Hall; subwarden, S. Tudor Strang; chaplain, Charles Cuthbert Hall, D.D.; secretary, A. Ray Tyler; registrar, G. Waring Stebbins; treasurer, Frank Taft; librarian, Samuel A. Baldwin; auditing committee, Whitney Coombs, John Spencer Camp; council (term expiring 1902), J. Remington Fairlamb; council (term expiring 1903), Sumner Salter, Clement R. Gale, J. Warren Andrews, Will. Macfarlane, Charles T. Ives.

At the dinner speeches were made by Sumner Salter; Walter Henry Hall; Rev. Roderick Terry, D.D.; Homer N. Bartlett; Prof. H. W. Parker; W. Kaffenberger; Mr. Gray; N. J. Covey, and R. Huntington Woodman. Dr. Gerrit Smith was toast-master.

* * *

The female organist of a Utica church has eloped and married a fourteen-year-old boy who pumped the organ. The affair has taken the wind out of the choir.—*Binghamton Republican.*

* * *

Mr. Hamilton C. Macdougall having resigned his position as organist of Harvard Church, Brookline (a suburb of Boston), to accept a position at Wellesley College, the committee of that church have been overwhelmed with applicants. The position is a desirable one, with a fine Hutchings organ containing an echo organ.

* * *

"Pa, what are the stops of an organ for?"

"They are for varying the tone of the instrument. One causes a flute tone, another a deep tone, and so on."

"I see. Has the hand-organ stops?"

"No, my son. There is no stop to a hand-organ till you tell the man you will hit him with a brick if he doesn't move off."—*Musical Record.*

* * *

Mr. Dudley Buck, organist of Holy Trinity, Brooklyn, gave a lecture on "Music as a Language," at St. Catherine's Hall, in that city the first of June.

Captain (to Stowaway): "So, you young rascal, you ran away from home, did you? You ought to be thrashed for leaving home, and thrashed again for getting aboard ship without permission."

Stowaway: "Please, sir, my sister commenced takin' organ lessons an' practicin' scales on the organ, an'—and I thought there would be no organs on ship."—

Captain: "Come to my arms, my son, I had a musical sister once myself."—*Ex.*

* * *

The new organ for the Boston Music Hall, being constructed by George S. Hutchings & Co., is approaching completion. It contains the largest scale open diapason, 32 feet, in the pedal organ, ever constructed. The pipes of the lower notes are enormous, and the tone is extremely effective. This organ will not be as large as one would expect for such a prominent hall, but everything in the organ is being constructed on a scale to fit the place, and volume of tone will not be lacking.

* * *

A large three-manual electric organ was exhibited (privately) at the factory of Hook & Hastings Company recently. The action was very light and responsive and the tone of the various stops pleasing. Mr. Hastings also showed a small electric bellows, such as is used in his electric action, which had been caused to inflate and collapse by machinery over a million and a half times. The bellows did not show a sign of wear from its severe test.

* * *

Organist: "Certainly we can tell you all about organ-swells. An organ-swell is a young man who comes in ten minutes late to service, takes off his gloves, dusts the organ-seat with a scented handkerchief, and then plays fantasias from Italian operas."—*Musical Herald.*

* * *

They put up an organ at a county-fair and invited all their local talents to exhibit it. The first played the "Hallelujah Chorus," the second the "Dead March in Saul"; the next day a new-comer played the "Dead March in Saul" and another the "Hallelujah Chorus"; and thus it went on. Finally, a member of the committee hit on an expedient which should do away with the monotony without offending the artists. He put a sign on the instrument: "Visitors, please not Händel."—*Ex.*

* * *

The new organ in the First Congregational Church of Montclair, N. J., built by the Austin Organ Company, was inaugurated by Mr. R. Huntington Woodman, on March 22d. The organ has three manuals and echo organ, with 44 speaking stops, 12 combination pistons, and 8 combination pedals.

IN REGARD TO PAMPERING PATRONS.

BY CLARA A. KORN.

If music teachers are nervous, vexatious, and disagreeable, they may be defended by the argument that they are more sorely tried than any other class of beings on earth, for, in regard to this art, the art of music, there is more unreason displayed on the part of the public than in any other art in the universe.

How many, many times have we poor musical scholars been distressed by rhapsodical tales of the wonderful achievements of personages who "play *everything* by ear"! Why, these marvelous beings can compete in a jiffy,—without work, without study, without anything except their "gift."—with the greatest of musicians, who have devoted their life to getting knowledge! Can one imagine any such preposterous claims being made in any other art? Does the person who has never studied painting or drawing pretend to equal in qualifications with Rembrandt or Meissonier? Or does the person who has never learned to read and write imagine himself a full-fledged Shakespeare? Perhaps there are some inspired bards who, without ever having received tuition in spelling and grammar, can grind out poetic muse even as did Longfellow and Shelley! But, no! none of these accomplishments are professed by any human being; none of these arts profaned by a black ignorance that assumes everything and realizes nothing.

In music what harassing misconceptions are daily eked out and flaunted in the face of the patient (or impatient), music teacher!

Suppose you are lucky enough to secure a talented, conscientious pupil, who might become a good musician if unhampered; suppose this pupil happens to dwell in a domestic environment of great musical denseness, what would you do? What would you do if you were trying your level best to be fair to this pupil and to your art at the same time, and this pupil were to regale you at each lesson with tales of the rapid progress of other teachers' pupils and the turtle-like march of his own development? Suppose, by some chance, you were to hear these other pupils play,—play in a fashion to make your heart and head sore,—what would you do? Would you do as these other teachers do? Would you pamper to the ignorance and arrogance of people who have never learned to appreciate true music? Would you shove along your really gifted pupil, regardless of the solid musical basis which you feel is his due, just because those who are paying for his lessons are dissatisfied, and you fear to lose their favor?

Suppose you were to see unscrupulous or unlearned teachers murdering the cause of music for the sake of gain, and succeeding financially; suppose you were a poor devil who needed money badly, needed lots of money, needed all the patronage and favor you can possibly secure, what would you do? Would you be a missionary and convert our musical heathen, or would you sacrifice your art? Suppose you were powerless to accomplish the former, and too devoted and reverential to perpetrate the latter? Suppose it were a contest of strength between your conscience and your stomach, what would you do?

There are several ways out of the difficulty. One young man solved the problem by washing dishes and shoveling snow for the acquisition of money, at the same time serving music faithfully. It was a gruesome combination, but it "worked," and after several years of struggle he secured a lucrative church position, which he still holds, and he now has, in addition, a few sensible pupils who help to keep the almighty dollar in his sight. Others marry men or women with comfortable incomes, thus securing the wherewithal to keep their bodies alive and their souls unsullied. Some there are who affiliate themselves with private families, and teach for their board and lodging, by which means they succeed in alleviating their acutest needs; they are then not so pressed for patronage and can pursue music according to their own lights. Others adopt a politic measure and "squeeze shut one eye," as the Germans have it; they combine discretion with valor, and pamper to their patrons to a certain degree, many times, however, forfeiting their own moral musical ideal in course of time.

Only the chosen few can hold their own. Those who have inherited or acquired a great name are among these. They can, if they will, convince the populace of the necessity for slow and sincere development, and of the folly of a rapid, showy, and superficial method; they can do so much if they will only be honest, honorable, and independent. The cause of music is surely worthy of it, and the teacher morally the better because of it. Do not pamper to the ignorance of your patrons, unless penury and necessity compel you to do so; and even then, you will do well to draw the line as taut as possible.

Those who, called by irresistible talent to a decided artistic vocation, have found good musicians and guides in their fathers, imbibe music with their mother's milk, and learn, even in their childish dreams; with the first awakening of consciousness, they feel themselves members of that family of artists into which others can only purchase their entrance through sacrifice.—*R. Schumann.*

Vocal Department

CONDUCTED BY H·W·GREENE

AMERICAN GIRLS ABROAD.

If carping men and scribbling women could be branded for every false impression they have given concerning singers that have been, that are, and that wish to be, they would have no remaining flesh to brand. A further and more fortunate result would be that their mischievous proclivities would be so palpable that none would be deceived by them.

A recent writer has stated that thousands of young American girls are lost to the world yearly as the price of their ambition to go abroad to study. If the glittering generalities which this knight of the pen indulged in could be reduced to the few simple facts which inspired them, the sum would probably be, that some utterly wretched, moral as well as musical, failure had gained too firm a hold upon his ear and poured the overflow of mental sewerage into bim at the sacrifice of his observation, judgment, and common sense, and, as is usual with unbalanced minds, he aspires to spread the taint.

What are the facts? Is the American girl of so little account that she can be lost in the obscurity of mysterious Paris "by the thousand" and no protest be heard from parents, friends, and the press? Is she so insecure from lack of training that, if she fails as a grand-opera singer, there is but one miserable and ghastly alternative left? Most emphatically she is not, and the degenerate who spreads such stuff about deserves and gets all the dishonor that by such imputations he would have fall upon the people who plan and work for success, as also upon the country that encourages them. There is not in all Europe a thousand American girls who are there for the sole purpose of studying for the career of a singer. Of those that are, there are two distinct groups, one the wealthy, who are accompanied by family or friends who surround them with every protection, and the other, the earnest, hard-working and money-saving student who is self-reliant from sheer necessity. The sacrifices she has made have brought with them such full measures of experience that no further protection is necessary, and neither the blandishments of insincere teachers nor the shadow of failure can act with sufficient force to upset her moral stamina or leave her without the needful resource to carry her through or get her home again.

The few who yield to inherent moral weakness were weak at bome. "Foregone conclusions" are not American girls; but they are used by these literary scavengers to personate the entire vocal colony abroad.

It is time to call a halt to such foolishness. Another, and socially prominent, New York teacher recently distinguished himself by enlarging upon the temptations which young students must contend with abroad.

His position entitled him to a hearing, and he was widely quoted by the press. The particular circle upon which he depended for pupils was becomingly impressed, and he was duly thanked for the bit of abominable slander by being allowed to retain for a longer period the students who might otherwise have had better advantages. This illustrates clearly enough the origin and the motive of most of the silly stuff which has been a favorite topic with the class of pensters and penstresses who fill space in one-hundred-page editions of yellow Sunday papers and the like.

Just why art students abroad, who are immeasurably more bohemian in their mode of living and study, are passed by, and students of singing held up, as from bad to worse, by those self-constituted missionaries has never been explained. The venture would not be dangerous, bowever, that a tardy repentance is finding solace in activity, and its most natural outlet is its more congenial.

The explanation as between art and music students is probably the finer and higher instincts of loyalty—are cultivated among the former throughout the entire student and art life, while the animus of jealousy and competition leaves no spark of pride in the profession as a guild, in the minds of the few who are wrought upon by indiscretion; but, on the contrary, they attempt willfully to spread the shadow under which they have fallen until it covers good and bad alike, and this under the thin disguise of solicitude for young girls, who, more than likely, would never have dreamed of balf the bugaboos to be guarded against (much less experienced them) that are continually used to keep American girls from going abroad to complete their studies.

* * *

SINGING PEOPLE.

Of all itinerate irresponsibles, singing people bear the palm. The accident of a voice happens to many, and unless they are fully insured against a want of common sense, the disaster is complete, and they become professionals. Once they yield to the spell of their own resonance, the progress of their itineracy begins, they typify their erratic careers hy their mode of preparation, sampling the entire alphahet of specialists, and running the gamut of methods, until they become a composite theory, and, worse, suffer a decomposite of tone.

The small sugar-plums come first,—a parlor, a club, choir, perchance a concert,—and behold the rose tint of success illumines a vista, out and beyond anything real or reasonable.

How easily are victims of their own resonance begilded by the sounds of hands which applaud to patronize. It is well that all sins are not punishable by fines. If they were, audiences who lie with their hands to encourage paper buds on painted stems, with the hope that they will come to life and bloom, would support the entire judicial system of the country.

It is not that singing people are brainless, they are only befuddled. In sad old Salem days it would have been called bewitcbed, and, very likely, some old hag would have had to burn for it. Fuddle is a mental disease peculiar to singers. Its most acute symptom is the loss of perspective. Those afflicted would have escaped it had they attempted carpentering, cooking, farming, and kindred pursuits. The gently expanding requirements of physical activity could have been appropriated without loss of balance, but when the equipment necessary to a career as vocalist is tbe subject to be viewed, so distorted becomes the vision that the beginning and the end seem quite in proximity, and the brief interim but a passing shower, rainhows principally; audiences furnish the thunder, and flowers rain, all grown, cut, and berihboned. Serious work with the hands on the piano is not thought of. Exercises for the voice are superfluous. Just to sing songs. Beautiful songs, love songs, songs that were written for them to sing, in halls that were built that people might hear them, lighted by gas that was made so people might see them, etc., etc.

Such are singing people; of course, there are exceptions. Those with a heritage of sense, who see the end leagues from the beginning, who know that artistic success is almost a death and resurrection, who have the calculative mind, who place in the scales every atom that can influence, and weigh it, who study the law of averages, who place legitimate compensation for effort in its proper relief, who know the value of comparison as between voices and conchshells. These are the exceptions, and these qualities, blended with commensurate gifts, determine the career and dominate the public.

The gulf between self-satisfied singers and self-sacrificing artists is so great, that they are best measured by a page of bistory—one is there, tbe other is not.

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REGISTERS OF THE VOICE.

In the department of vocal music there is no phase of the subject so veiled in mystery as that of the registers of the human voice, and yet it may be easily understood by anyone who will give the subject proper laryngoscopical investigation.

After singing a series of tones to a certain point, the voice suddenly breaks. This is caused by a sudden relaxation of the vocal cords. The distance from the beginning of a series of tones, to the break, is termed a register. The break occurs twice in the female voice, and once in the male voice. The female voice bas three, and the male voice two, registers. The registers in the female voice are termed *chest, medium,* and *head.* In the male voice the registers are termed *chest* and *falsetto.* The male falsetto voice is weak and effeminate, and should never be used upon continuous words; this quality of tone would not be tolerated in an Italian opera house for a single instant. Although the falsetto tone should not be used when singing words, as a factor in the culture of the voice its practice cannot be overestimated, its development producing the *voce di testa* (bead-voice), which, so to speak, is a tone balf-way between the falsetto and chest- voice. The voce di testa developed, merges into the chest-voice. By the serious practice of these two qualities, they become strong, and pass imperceptibly into each other, and on into the chest-voice, and back into the falsetto without a break. This practice gives to one the ability to produce a pianissimo tone, the grand *desideratum* in all voices, but often lacking, especially in the male voice. The soft voice can always be gained by a proper method of tone placement.

The terms *resonance* and *registers* are often confused. For example, in the male voice, the high tones, when made open, are said, by some, to be in the chest-register; but when the same tones are made veiled, or sombre, they are said to he in the head-register, when, as a matter of fact, they are both in the same register,—namely, the chest,—the tones differing only in *resonance*—not in register. In any register a variety of resonance may be produced; but, if every *resonance* were a register, then the registers would be innumerable.—*J. Harry Wheeler.*

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PHYSICAL TRAINING.

Too much stress cannot be laid upon the importance of definite physical training as one of the fundamentals necessary to artistic perfection.

Mr. Dowd, in one of his works on physical culture, says:

"Physical exercise, judiciously administered, and health, are synonymous terms. The more exercise of some kind—whether it he in the shape of labor, or in a prescribed course of training—that we take, the better health we may expect to enjoy, provided it stops short of exhaustion. The more we exercise, the more hreath we must have, and the more breath we draw into the lungs, the more oxygen we supply to the blood; the oxygen of the air purifies the blood as it passes through the lungs to the heart; and with purer blood, we are all aware, we must enjoy better bealth than when the blood is in a state of impurity.

"Exercise will oftentimes be the means of throwing off, or warding off, a cold, if it be judicious exercise for the lungs as well as the muscles, for the oxygen of the air, if it be bountifully partaken, contains the properties for strengthening and toughening the mucous membranes of the air-passages.

"For those who use the voice a great deal, it is better to take the breath through the mouth, if there is not any dust in the air; for fresh air has a tendency to toughen and put in a healthy condition the mucous membranes of the air-passages. And still another reason why vocalists and speakers should take the breath through the mouth instead of the nostrils is because they are obliged to when performing, and the direct practice of breathing in tbis way, without producing voice, will he found to be a great aid."

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SOME SELECTED "QUOTES" FOR SINGERS FROM "MUSICAL MOSAICS."

The three requisites of a good singer are natural talent, artistic training, and practice.—*Praetorious.*

A singer who is not able to recite his part according to the intention of the poet, cannot possibly sing it according to the intention of the composer.—*Wagner.*

The voice in a vocal composition should not be treated as a mechanical instrument, but as an instrument endowed with speech.—*Moscheles.*

It is Nature who forces us to break fortb into singing when our heart is moved by great and sudden emotion—in the wail of grief, in the exaltation of joy, in the sigh of melancholy longing.—*Cicero.*

We can give no better advice to anyone who studies the pianoforte earnestly than tbat he should study and learn practically the beautiful art of singing. And to this end never miss an opportunity to bear a great artist, no matter what his instrument, and especially to hear the great singers. I myself studied singing for five years.—*S. Thalberg.*

The crucial test of good vocal music is the intrinsic merit of the music even when scparated from the words, and that merit consists in the beauty of musical thought.—*Hiller.*

As the monument of a great man is periodically adorned with fresh wreaths, so may a great poem he set to fresh music once in fifty years.—*Moritz Hauptmann.*

Be what Nature intended you for, and you will succeed. Be anything else, and you will be ten thousand times worse than nothing.—*Sydney Smith.*

It is the duty of every composer to make himself familiar with all the works of the older and modern poets in order to choose for his vocal music the best and most adequate words.—*Beethoven.*

It is the exclusive object of music to express feelings and affections. The extension and development of the power of expression in music consists in the capacity for describing special affections it acquires only by being blended with speech.—*Schumann.*

* * *

THE ABSENT-MINDED TENOR.

When you've finished with Concone—when you've sung a lot of scales—
When you think you'd like to earn a little cash—
You will come before the public with a voice as hard as nails,
And expect to win a name by warbling trash.
You're an absent-minded beggar, and are apt to mar the sense,
Of the songs you sing in tones so sentimental;
But you don't forget to couple with your personal expense
That vague expense that's known as "incidental."

Duke's song, cook's song, song of a dull Mus. Doc.,
Song of a sorrv mountebank—it is your foolish way—
Stuff of a man whose harmonies the Guildhall girl would shock—
Burn the lot for your credit's sake—'twill pay, pay, pay.

When your voice no longer wobbles—when your larynx is at ease,
When you're told you sing a coon song with the best—
You'll he asked to sing at concerts where the artists get no fees,
And the audience is always smartly dressed.

It's the usual beginning, but it seems without an end,
And you wonder when you'll get a little money.
You must wait a little longer—till the times begin to mend—
There are other tenors waiting, O ma Honey!

Duke's song, cook's song, song of the music 'all—
Mauldin stuff about dusky coons, the idols of the day—
Nobody cares for Dinah and her piccaninnies small,
But they simulate an interest—and they pay, pay, pay.

When you've swaggered on the platform—when you've smoothed your flowing hair—
When you've viewed the people present with a smile—
You will fix upon some handsome dame your idiotic glare,
And you'll sing without the least pretence to style.
You're an absent-minded beggar, and your voice is not so bad,
But you ought to know you cannot sing for candy—
If you'll study ten years longer, with the training you have had,
It's just possible your voice may come in handy.

Schubert, Wagner, songs of our Sullivan,
Schumann, Brahms, *et cetera*—these are the songs to-day.
Make up your mind to learn your art—for that's the only plan—
Back to work! for your credit's sake—'twill pay, pay, pay.—*E. A.*, in *"Music."*

* * *

PATTI'S ADVICE TO SINGERS.

Madam Adelina Patti has been giving some excellent advice to a would-be *debutante* on the operatic stage: "Do not make too free use of warm clothing, but harden yourself against changes of temperature. Thanks to infinite and minute precautions, I have preserved my voice, but I have always been careful not to weaken myself by excessive fear of heat or cold. All the stories told as to my dread of chills are pure fictions. I avoid keeping my rooms overheated, I spend three bours daily in the open air, and I walk or drive in an open carriage. I accustom myself to bear the extremes of summer and winter. Do not entertain that terror of the open air which makes so many artists ridiculous. Avoid furs and mufflers. Each time that I have gone out with a wrapper over my mouth in winter I have come home with a cold. But beware of the air just at night-fall." There, in brief, are the counsels of the great *diva,* and without doubt they are wise. Everybody, however, does not possess Madam Patti's vigorous nature and strong constitution, without which she never could have achieved her marvelous success.

* * *

"I don't practice when on tour; indeed, I don't 'practice,' as it is generally understood, much at any time," said Miss Clara Butt to the *Glasgow Evening Times.* "When I get a new song, I do not hammer it through on the piano, but rather sing it over in hed, or when I am sitting hy the fire with my work, so that I may grasp the meaning of both words and music without any unnecessary strain on the voice. A limited amount of practice is required to 'clean' the voice, just as a piece of furniture must be dusted to keep the dust off; but," with a slight laugh, "you rub and scrub at it every day and it'll soon wear away, won't it? Same with the voice. That is why so many singers ruin themselves in a few years. I simply took singing lessons that I might be able to entertain people in our own drawing-room. My parents did not think I had a specially good voice, and only allowed me to go in for a scholarship because they thought there was no chance of my gaining it; but I did, and then—well, they disapproved of my using it. All thought of my ultimately becoming a professional was abhorrent to them; but I forced my way on, and here I am."

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WHY?

The *Sun,* in a short editorial, asks the question: Why do we hear no more fresh young tenors, sopranos, and youthful voices generally, as in the old days? In a word, has the supply run short, is Italy no longer the lyric fountain that it was? The answer is simple enough. Italy has as good voices as it ever had; so has Poland, Ireland, and America. But they seldom reach the public, for the reason that the star system kills off the fresh voices, and by a sinister system of suppression keeps out of the market new talent of all sorts. To be a great tenor nowadays a man must have reached the half-century mark; to be a dramatic soprano, fat, forty-five, and fickle of voice is the high standard set. It is enough to give pause to the minds of the most heedless, this giant system of suppression.

Another evil is the vain attempt to force the voice so as to compete in a few years with the veterans. This does not flourish in America, because such a thing would he useless. Grau engages all of his singers abroad, even the American ones. But in Italy, where formerly a genuine tenor was carefully fostered and slowly developed, it is subjected now to a hot-house treatment, and so thousands of young, beautiful voices are ruined. And all to secure the tempting, but treacherous, bait dangled aloft hy Grau and other high-salary managers. The remedy? There is none while the high-salary crime is permitted. It is death to all artistic endeavor.

ORIGINALITIES AND QUOTATIONS.

BY FLORENCE C. ACTON.

A teacher without helpful encouragement and enthusiasm is to a pupil like a withering frost upon a delicate flower. He congeals every spark of spontaneous feeling; that is, the life-giving principle of song.

A pupil without ambition or enthusiasm is to a teacher like a block of marble upon which the sun's rays may sparkle for ages, yet fail to kindle into warmth or life.

Beware of the teacher who has not hreadth of mind sufficient to recognize merit in a fellow-teacher.

Beware of the maliciously inclined teacher who seeks self-aggrandizement through false representations of those in the same profession.

A divine attribute is imagination if kept within the bounds of reason.

"All great actions have been simple." All good teachers should endeavor to deal as little as possible with technical terms and mysteries, but should make the instruction clear, practical, and to the point.

A successful teacher should be the spring from which the pupil can drink knowledge, hopeful inspiration, and a desire to be just unto all men.

A bit of real sorrow gives to the voice a sympathetic coloring that all the famous teachers in the world cannot place there.

"The sweetest music is not the oratorio, but in the human voice when it speaks from its instant life, tones of tenderness, truth, or courage."—*Emerson.*

Let musicians cultivate a spirit of charity, thus doing away with the prevalent impression that they have a larger bump of combativeness than any other class of people.

Music should enlarge the sympathies, making the heart respond to everything beautiful, good, and true.

As the days advance, let it be our aim to make our acts so pure, our faces so bright, and our songs so sweet, that those with whom we come in contact are made better and happier.

When overburdened with cares and vexations that the daily household routine brings, take time to stop and sing a song, and see how much lighter the heart is and with how much more courage we resume these duties.—*Werner's Magazine.*

THE ADVENTURES OF A MUSICIAN.

JOHN JACOB FROBERGER, a pupil of Frescobaldi, was born in 1635, at Halle, Germany. He soon became celebrated througbout Europe as the most brilliant pianist and most learned organist of his time. In 1662 he decided to visit England by way of France. In the latter country, according to his own story, be was attacked by robbers, who stripped him of almost everything he possessed. Scantly clad and only provided with a little money which he had managed to conceal from his aggressors, he boarded a ship at Calais, intending to escape to London. Upon approaching the English coast the ship was attacked and seized by pirates. To escape imprisonment Froberger resolutely jumped into tbe water, and, being a good swimmer, reached land. Some good-natured fishermen took pity on him and provided him with a modest sailor-suit, in which he journeyed to London, hegging on the way. A stranger and beipless, he arrived in the metropolis and sought shelter. While looking about, he happened to strike Westminster Abhey, which he entered to thank Heaven for his miraculous escape from danger. While engaged in prayer he suddenly heard a rough voice cry: "My friend it is time to depart. You seem to be very unhappy," continued the old man, while preparing to close the doors of the church.

"Indeed I am," Froberger replied. "I am the victim of robbers and pirates, and do not know where to rest my weary limbs, nor bave I had a mouthful to eat for a long time." "It is hard to believe that," the old man said; "however, listen to me. I am the organist of this church and of the Court, and if you will blow the hellows for me I will clothe you and provide you with food."

Deligbted with tbese words, Froberger accepted the proposition and fulfilled bis duties without a murmur. He anxiously awaited the moment, however, when be could emerge from obscurity without losing the patronage of bis new friend.

The wedding ceremonies accompanying the nuptials of Charles II and Katherine of Portugal were celebrated with great pomp and grandeur. Froberger was at his post ready to perform bis accustomed service. Suddenly there was a pause. Dazzled by the magnificence and splendor of the occasion and lost in thoughts, Froberger had forgotten to attend to his duties. Just as the organist was about to launch into an inspired improvisation he realized that bis assistant bad neglected his work. Not a sound issued from the magnificent instrument. Infuriated by disappointment the organist approached Froberger and showered invectives upon him and even maltreated bim, and finally disappeared into the vestry.

Froberger proved bimself master of the situation. He filled the bellows with wind and quickly seated bimself upon the bench occupied by his former master. With a few daring harmonies he attracted the attention of the vast assemblage and everyone listened with breatbless interest to the improvisation of the newly-discovered artist. One of the court ladies present fancied she recognized in the admirable performance of the unknown organist her former master Froberger, with whom she had previously studied in Vienna. Her suspicions were communicated to the king, who commanded the artist to appear before his royal presence. Froberger was sent for, dropped on his knees before the prince, and in a few well-chosen words related his strange experiences to the king. Charles II graciously commanded him to rise; a piano was sent for, and for quite some time the king and his entire court listened in wrapt attention to the wonderful improvisation of the great artist. Charles II presented him with the chain which encircled his neck, and from this day Froberger was lionized and became the favorite of the whole court. Laden with the most magnificent gifts Froberger left England and returned to Vienna. During the absence of the artist from the Austrian capitol his enemies had circulated various reports tending to damage his character. They were successful in their intrigues inasmuch as it was impossible for Froberger to regain his former foothold and position in court. Neither was it possible for him to approach his former master, the emperor. Disgusted and disappointed, the artist requested his dismissal, which was readily granted, accompanied by the most flattering terms, however. He thereupon retired to a small city in Germany, where, although wealthy, be shunned the world, and died deserted by everyone in 1695 at the age of sixty.

SOME NEGLECTED ETUDES.

BY ALFRED VEIT.

VERY little is known as to Raff, the pianist. The career of the composer is familiar to everyone, but as to his ability as a pianist his contemporaries bave scant to say. And yet Raff has written some charming pianoforte music indicating his thorough knowledge of the instrument. Thus, his "Suite in D," opus 91, containing the magnificent "Guigue and variations" —a favorite concert numher of Hans von Bülow—and bis "Frühlingshoten," opus 55, a collection of delightful pieces of which "Am Abend" is a gem, are well known to lovers of pianoforte literature, not to mention "La Fileuse," of course. It is a curious fact, therefore, to find the "Thirty Progressive Etudes," by Raff, Steingräber edition, comparatively unknown.

These etudes, which might serve as an introduction to Cramer, contain quite a few studies of great technical merit. The first one is made up largely of a two-finger figure. There are several canons, several fugues (the latter not always appropriately named), on G, A, D, E; also on the initials of F, H(iller), and F(ranz) L(iszt); a "Jagdstück," a study in D-flat on the trill, and in conclusion a "Moto Perpetuo," not too difficult, and, if brilliantly played, rather effective for concert use by pianists possessing a medium technic. Raff's fluent style of writing for the pianoforte is prominently shown in these etudes, which are certainly to be recommended to the earnest student and the conscientious teacher. A work of quite a different caliber is the "Twenty-four Etudes de mécanisme et de Style dans Tous les Tous Majeures et Mineurs," for the piano, by Josef Wieniawski, opus 44. A clue to the degree of difficulty will he given by simply mentioning the names of the artists to whom the various etudes are dedicated: Rubinstein, Moszkowski, Scharwenka, Sgambati, Diemer, Planté, Bülow, d'Alhert, Grünfeld, Leschetitsky, de Pachmann, etc. Even Count Géza Zichy, the well-known one-armed pianist, is not forgotten, and has an etude for the left hand alone placed to his credit. The etudes are by no means as difficult, however, as the dedications would lead one to suppose.

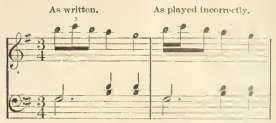
Wieniawski was an excellent pianist in his times, of whom Leschetitsky thought a great deal. In these etudes he shows sound scholarship and keen insight as to the technical requirements of the instrument. It is therefore surprising, like in the case of the etudes by Raff, mentioned above, that these etudes are so little known. They cannot, of course, be compared to the Chopin etudes, which will always remain the highest pinnacle in the literature of etudes for the piano, until a genius equal to that of Chopin arises. But in workmanship and scope they compare favorably with works of a similar character published within recent years. Of especial value to the student will be found the etudes in thirds, dedicated to Louis Diemer, and the one in octaves, dedicated to Alfred Grünfeld. A fine "Andante Cantahile," in C-sharp minor, and dedicated to Leschetitsky, will afford opportunity for study in melody playing. One of the interesting points of the collection is the cleverness with which Wieniawski has shown the characteristics of each pianist in silhouette fashion by introducing his various peculiarities. Thus, in the etude dedicated to de Pachmann pearl-like runs in scales recall that pianist; a fugue dedicated to Charles Hallé reminds one of the austerity of that artist, while, in the etudes dedicated to Schulhoff and Litolff, we hear echoes of the "Valse Brilliante" in D-flat and the "Spinning Song." Taken as a whole, the collection will form excellent preparatory material for the etudes by Chopin.

HINTS TO PLAY TRIPLETS AND CHORDS.

BY WILLIAM BENBOW.

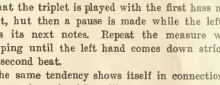
A Difficulty with Triplets.

WHEN the beginner first meets with the triplet, particular caution should he exercised on the part of the teacher lest the pupil play it too quickly. The last note of the triplet is thus often made much longer than it should he. Take, *e.g.*, from Mathews's Studies, Book 1, No. 50; second measure.



The trouhle is not with the triplet itself, for, if you bave the pupil play the measure with the right hand alone, it will generally come out right. The trouble is that the triplet is played with the first hass note all right, hut then a pause is made while the left hand finds its next notes. Repeat the measure without stopping until the left hand comes down strictly on the second beat.

The same tendency shows itself in connection with a succession of triplets like the first measure, last hrace of Mathews's Studies, Book 2, No. 22.



This trouble came so frequently that I finally found the cause was in the *look* of the notes themselves. Three notes are bound together, then a gap, then the next three, etc. Shut the book, and the *idea* and the rhythm come easily and obviate such a difficulty in other connections by calling the careful attention of the pupil to the last note of each triplet, which is just the same in *look* and *length* as the others, therefore we must go from that note just as quickly as from the other two, no matter what gap may come after it, whether at the end of a group, or a measure, or a brace, or even if we must turn over to the next page.

Smooth Chord-playing.

Most teachers know how disjointed and decidedly unlegato the playing of chords in hymn-like passages (*e.g.*, Chopin's "Nocturnes," opus 37, No. 1, and opus 15, No. 3) is liable to be under the hands of the average student. When we consider the matter, we find that there is very little in the usual run of methods and studies that deals with this problem,—not, at least, until the pupil has already drifted into a careless attitude toward it. The melody, being carried by the upper note of these chords, demands a careful legato of these notes. This work falls upon the third, fourth, and fifth fingers of the right hand, with a frequent turning of the fourth over the fifth, and occasionally of the third over the fourth.

A very useful preliminary is to have the pupil play only the uppermost notes forming the melody, using only the exact fingering—shifting, substituting, turning over, and all—as when playing the full chord.

A PIANIST'S LIBRARY.

BY FRANK H. MARLING.

BEYOND a doubt the piano is the most popular and the most "studied" musical instrument of the day. When the thousands of piano pupils and teachers in the United States are taken into consideration it might naturally be concluded that there would he a very marked interest in the literature of the piano, the critical study of piano compositions, and the lives and personality of the famous composers for this instrument. Such, however, is the case only in a very limited degree.

Smaller still is the numher of those who own a pianist's library. This is not as it should be, and it is gratifying to record the fact that the average student is slowly coming to recognize the need of a broader culture and to see the wisdom of gathering around him a little library of books for study and reference. Those who have done this on ever so small a scale can testify to its helpfulness and value. This article aims to show what excellent material exists for the musical student who is interested in the piano and desires to know something of its literature.

The History of the Pianoforte.

Comparatively few students care for the history and construction of the instrument itself, and yet it is a fascinating study to trace its gradual development from crude beginnings to present perfection. This is admirably treated in a small volume by A. J. Hipkins, an acknowledged British authority on musical instruments, a contributor to Grove's "Dictionary of Music" and the "Encyclopedia Britannica," and author of a magnificent work on "Historic and Rare Instruments." In his book entitled a "Description and History of the Pianoforte," he describes, with the aid of numerous clear and accurate wood engravings, not only the modern planoforte, with all its various parts, but also its immediate predecessors, and the older keyboard stringed instruments, such as the clavichord, the virginal, the harpsichord, etc. A well-known New York writer on music, Mrs. Fanny Morris Smith, has discussed the same subject in a work entitled "A Noble Art: Three Lectures on the Evolution and Construction of the Pianoforte." This is also handsomely illustrated, and devotes more space than the preceding volume to the development of the American planoforte. For those who wish to carry their researches into the construction of the American instrument still further there is the "History of the American Pianoforte and its Technical Development," by D. Spillane, a volume of several hundred pages, which contains sufficient details about the subject to satisfy the most ardent enthusiast. A more recent volume than any of those just mentioned is a translation from the German, issued last fall, and called "A History of the Pianoforte and Pianoforte Players," hy Oscar Bie. This is on a more elaborate and expensive scale, and is unusually rich in its illustrative material, heing printed on fine paper with large margins. It contains a very large number of portraits of noted musicians, fac-similes of scores, and old paintings, and examples of various instruments, all highly interesting and valuable and hased on the latest discoveries and researches in this department of musical history.

Mention must also be made of a "History of the Pianoforte," by C. F. Weitzmann, a German theoretical writer of note, who enjoyed a high reputation as a teacher of harmony and counterpoint in Berlin up to the time of his death in 1880. This treatise recounts in detail the history of planoforte making in various countries of Europe, including England, France, Germany, Austria, Italy, etc., but, with the usual foreign ignorance of American progress in artistic matters, does not make the slightest reference to the American pianoforte and its remarkable development. His account of the precursors of the piano, the harpsichord, etc., are unusually full and clear.

History and Criticism of Pianoforte Music.

There are quite a large number of volumes describing and analyzing the compositions written for the piano, and as the greatest masters have written much for the instrument, the interpretation of their works has engaged the attention of many of the best musical scholars and critics. Prominent in this class is a work by one of our own musical authorities, Prof. J. C. Fillmore, whose "Pianoforte Music" has been very generally accepted as a satisfactory and thorough treatment of its theme. The author takes up in order all the great writers for the piano, beginning with the composers of polyphonic music: J. S. Bach, Händel, and Scarlatti, and traces the gradual progress of the art, touching on the compositions of Haydn, Mozart, Beethoven, Weber, Mendelssohn, Chopin, Schumann, Liszt, Rubinstein, and many minor composers. Every school of composition is included, and an exceedingly useful feature is the large space devoted to the biographical sketches and critical estimates of the greatest masters of the instrument. An excellent book on similar lines to the foregoing volume, but not so well known in this country, is "Music and the Piano," by Madam Viard-Louis. This is the work of a talented Frenchwoman, a teacher in the London Guildhall School of Music. Her chapters are characterized by glowing enthusiasm and high artistic ideals, and are admirably adapted for the use of young students, the style being engaging and the historical and critical matter presented in a way to interest beginners. A large number of musical examples lend additional value to the book.

C. F. Weitzmann, whose work on the "History of the Pianoforte" has been already mentioned, has also given to the world a "History of Pianoforte Playing and Pianoforte Literature." The author begins with the very earliest types of instruments and has detailed accounts of the earlier Italian, English, French, and German schools of clavier playing, the clavier style resulting from the new system of harmony, K. P. E. Bach and his predecessors, the earlier dance-forms, the lyrical clavier style, the dramatic pianoforte style, the brilliant style, the romantic style, etc. In these various divisions the leading composers of all countries are discussed, and a remarkably complete account of many smaller composers not ordinarily found in such works is also given. It is necessary also, while on this head, to revert to another work quoted before in this article: Bie's "History of the Pianoforte and Pianoforte Players." This, to some extent, covers the same ground as the volume by Weitzmann, but the treatment is very different. A smaller number of composers and schools are perhaps mentioned, but, as offsetting this, those that are given are described with greater detail and fullness. The style of the author is more attractive, and a charming sketch of music in old England, which constitutes the first chapter, is characteristic of the book. The effect of these historical chapters is greatly enhanced by an unusual profusion of illustrations, many heing reproductions of quaint old English and Continental pictures, and possessing a peculiar antiquarian interest of their own. The modern school is not neglected by any means, the last chapter containing sketches with portraits of Richard Strauss, Brahms, Moszkowski, Tschaikowski, and others of the present day.

"The Pianoforte Sonata, its Origin and Development," by J. S. Shedlock, is by an English musical writer who has attained eminence as a critic, and was the English editor of Riemann's "Dictionary of Music." By confining his attention to this one class of piano compositions he has been enabled to treat it with a completeness and thoroughness impossible in a more general work. As may be inferred from the title, the work is not biographical in its character, but is entirely critical and analytical, and is accompanied hy the constant use of illustrative musical examples. It will doubtless for some time to come he ranked as a standard monograph on its theme.

Beethoven and Chopin have been specially distinguished among composers by having their compositions made the subjects of various critical volumes devoted solely to their elucidation and interpretation. A classic in this kind of work is Elterlein's "Beethoven's Pianoforte Sonatas, Explained for the Lovers of Musical Art." The author's qualifications for this difficult work have been well described by Ernest Pauer, a well-known English critic, as consisting of the "ripe knowledge and thorough understanding of a practical musician, whom every musical student or amateur can safely trust as an agreeable and competent guide."

A. B. Marx, a German critic of learning and ability, considered by many to be the most satisfactory commentator on Beethoven, has written an "Introduction to the Interpretation of Beethoven's Piano Works," which can be had in an English translation, and is an admirable treatise.

An eminent Chopin scholar, a Pole (with one of those interminable Polish names), Jean Kleczynski, has performed the same service for Chopin in two small works, entitled, respectively, "The Works of F. Chopin and Their Proper Interpretation," and "Chopin's Greater Works (Preludes, Nocturnes, Polonaises, etc.): How They Should be Understood." These have both enjoyed a large circulation and have won commendation from competent judges. They contain many valuable hints as to the meaning of Chopin's works, and their proper performance.

This article would not be complete without saying that the latest work on Chopin is one recently brought out by that brilliant and versatile critic, J. G. Huneker, of New York, under the title of "Chopin: The Man and His Music," the second, and much the larger part of which is given up to a very close analysis of Chopin's piano compositions, a task for which the author is eminently fitted and has performed with his characteristic descriptive skill and adequate technical knowledge.

THE CURIOUS DISCOVERY OF A GENIUS.

IN the year 1865, on a forenoon in August, a young man with threadbare, short coat stood before the ruler of the Munich court opera of that time. Hesitatingly and stammeringly, the young man uttered that he was school-teacher at Ebersberg, had a good voice, and that his highest wish was to become a member of the opera chorus. Would not the intendant give him a chance to sing for a trial? The party in authority was pleased by the sympathetic appearance of the applicant. He took bim down upon the stage, where Music-director Franz Lachner was just holding an orchestral rehearsal. Upon heing asked what he would like to sing, the novice in art shyly replied: "The great aria of Max in 'Der Freischütz.'" Lachner, who was not entirely pleased with the interruption, nevertheless had the orchestral parts fetched from the archives. They having heen distributed to the musicians, the village school-master began with somewhat uncertain voice. After a few bars, however, his oppression had vanished. Clearly and sonorously the tones were emitted from his throat with a tenor voice of such fresh and brilliant quality as had not been heard for a long time upon the stage of the court opera house. The musicians were astonished; some of them even laid down their instruments and applauded. The rehearsal finished, Director Lachner listened upon the stage and whispered to the manager: "Retain him under all circumstances!" The manager smiled pleasantly, and led his *protégé* back to the offices of the intendancy.

"Will you really be able to make use of me!" the young man asked, trembling with joyful expectation.

"No, as a chorister I have absolutely no use for you," was the councilor's reply; and then he asked: "How much is your school-teacher's salary!"

"Four hundred florins," Vogl ruefully replied.

"Well," said the councilor, "I engage you for the present with a remuneration of 1200 florins, and will have you educated at the expense of the Royal Opera."

Thus Heinrich Vogl was discovered. Two months later, on November 9, 1865, the village schoolmaster made his *début* as Max in "Der Freischütz." The success surpassed all expectations.—*Berliner Tageblatt.*

ADVICE TO THE STUDENT OF HARMONY.

BY PERCY GOETSCHIUS, MUS. DOC.

V. ORIGINAL WORK.

EVERYONE who has studied a foreign language has learned what a characteristic difference there is between the ability to understand what is written, or perhaps spoken, in that tongue, and the ability to speak it one's self. In the first case, the words have been accurately chosen and arranged by one thoroughly familiar with the language, and no further effort is needed on our part than that of perceiving and interpreting their collective meaning; in the other case, the necessity of choice and arrangement confronts the speaker himself, and this involves a vastly more intimate knowledge than does mere reading.

The case is very similar, indeed, with the tone-language; so much so that it may be seriously questioned whether any reproductive musician—the singer, or player, whose sole artistic attainment consists in the representation, or let us say interpretation, of the tone-images that others have created—may ever lay just claim to as full and thorough a knowledge of music as the composer himself must possess. And even the student of harmony, who manifests his ambition to know something about the fundamental truths of musical texture by undertaking, at least, a course of theoretical training, even he runs the risk of falling far short of the achievements for which he has hoped and planned, if he contents himself with the simple solution of the ordinary harmony-exercises; for, in the latter, so much is "given" by the teacher, or the author of his text-book, in the way of figured or unfigured basses, melodies, and rules for the choice and treatment of chords, that the student's effort is for a time reduced to a mechanical application of reflected thought, very like the quality of effort enlisted in *reading*, to the more or less complete exclusion of personal participation in the invigorating function of *choice*. Not but what this appeal to the student's personal choice, and an independent use of his tone-material,—the "parts of speech" of the tone-language,—is likely to be made some time or other, especially if he advances far enough to engage in the study and practice of actual composition. But I believe that we have here again an object in the educational career of the musical student, possibly the most exhilarating, encouraging, and profitable item in the entire course of the theoretical discipline, that is deferred far longer than need be, if not neglected or ignored altogether.

I have found it entirely feasible for the pupil to apply his knowledge of harmonic material, as fast as he accumulates it, and almost from the start, in the construction of *original* phrases,—for which, it must be admitted, most careful advice and constant vigilance are indispensable.

There are, to be sure, many students of language, and of harmony, whose purpose is confined to the acquirement of just sufficient knowledge to enable them to *read*, and understand, the written thoughts of others. To such I would merely venture to recall the homely old proverb (German of origin, I believe) that "good is good, and better is better." It is to the harmony student, however, who is determined to derive the greatest possible benefit from his toil with the complex, but truly fascinating, problems of tone-association that I would offer the following general advice in reference to systematic *original* work collateral with the prescribed tasks in his text-book:

Let the student, then, first of all, disahuse his mind of the notion that he has nothing further to do for a time than to work out the given exercises in his harmony-book; let him believe that every particle of fact that he receives is a factor which he may put to practical use himself, in a modest way, of course, but independent of the set tasks, excepting as these must serve as models for his imitation,—or, let us say, in connection with these tasks.

In this way only will he discover the *practical* significance of his chords, and learn to regard and handle them with an intelligence and appreciation which the "exercises" alone can scarcely he expected to create.

This original work may commence very early. Just as soon as the student has learned to find the three principal triads of a key (those upon the first, fifth, and fourth scale-steps),—which he is likely to do in the third or fourth lesson,—he can succeed in inventing little sentences in his own way with these three chords. But he will do wisely to submit to a few limitations, for they will not only make his work easier, but will insure better, more truly musical, results. In the first place, he should not, for a long time, venture beyond the length of the *four-measure* phrase. That is as far as his control of coherent succession extends; and by advancing gradually from small measures (2/4 and 3/4) to larger ones (4/4 or even 6/4), he will find four measures amply sufficient for his modest little harmonic utterances. Later on, naturally, he will use the eight-measure and sixteen-measure forms. These small phrase-forms will confirm his acquaintance with the *perfect cadence*, for with this harmonic formula he must be sure to close every phrase strictly.

For awhile he should use tones of *uniform* rhythmical value, say, a quarter-note for each chord; after a time, when his increased facility in the treatment of the chords enables him to direct a part of his attention to the conditions of modified rhythm, he may use tones of different values, and thus pursue a fruitful

PERCY GOETSCHIUS, MUS. DOC.

and important line of investigation for which, more than likely, the "given exercises" in his text-book make no special provision. In connection with this idea of rhythmical diversity he will probably soon discover the extremely simple and effective device of *repeating* chords; let him learn, from the very beginning, to refrain from using a new chord (*i.e.*, changing the harmony) at each new beat. It is precisely as necessary, sometimes, *not* to change the harmony as it is, ordinarily, to maintain the movement and vitality of the harmony by passing along from one chord to another. There is only one point in each measure where stagnation is possible, and that is at the *accent*; there a new chord should he taken; nowhere else is it necessary,—though of course everywhere possible.

The average student can encounter no difficulty whatever in making original exercises in the manner outlined above, namely: in the form of four-measure phrases, with the three principal triads, in uniform rhythm (at first), employing both chord-exchange and chord-repetition, and always closing with the perfect cadence. And, once having accustomed himself to this truly easy task, it will prove equally feasible and easy for him to introduce each new item of harmonic resources in turn, as their treatment is successively taken up in the chapters of his text-book; in this manner his original work will keep even pace with the progress of the latter, and will serve to place his knowledge precisely where he most needs it,—will transform objective and superficial acquaintance with the parts of musical speech into a subjective and complete grasp of their meaning and true uses.

In the more complicated chapters (modulation, altered chords, suspensions, etc.) the student may find it advisable to incorporate the illustrations given in his text-book bodily in his phrases; that is, to place the given example (of probably two or three beats) about in the middle of his four-measure plan, and construct the remaining parts of the phrase around it. This is not as easy as it is to invent the whole phrase consecutively, nor is it, probably, as profitable and natural; but I have had many pupils who could succeed best in this way.

After thorough drill in the four-measure phrase, both in uniform and in diversified rhythm (and, of course, in every major and minor key), the student may venture upon the sentence of eight measures. Here he will learn the various forms of semicadence, with which he must in every instance close the first set of four measures, thus realizing the so-called "period design." Here, also, he may he able to fix a part of his attention, at times, upon the *melodic* form of his sentence, and impart a more definitely musical (melodious) character to his original work than was practicable in the narrower bounds of the single "phrase." Still, he is not to forget that the prime object of his present study is *harmony*,—the names, nature, and technical conditions of the *chords*, together with the details of their connection in four-voice texture, and their embellishment with inharmonic tones; and therefore he must beware of pursuing any aim, however tempting, that will divert him from the real object. He is not writing "pieces," not even little pieces, but merely original "exercises,"—like the exercises in the school-grammar, where certain words are given, to be incorporated in inoffensive little sentences.

The vastly more momentous discipline of *melody-writing*, to which I allude solely by way of contrast, is a thing by itself; and, while I believe it may he prosecuted side by side with harmonic study, it should not he confounded with the latter as *specific* course of musical education. This—melody-writing, or the invention of a *single* melodic part—may be taken up in connection with the later studies in form, or, better still, it may be thoroughly practiced as a preparation for the study of harmony itself. But, even if conducted hand in hand with the latter, it must be held strictly within its own domain, and not he suffered to influence essentially the course of original harmony exercise that has here been outlined, and is, in conclusion, again most urgently commended to all students who are desirous of enjoying the fullest benefit from their harmonic labors.

SAINT-SAENS AND THE PHONOGRAPH.

CAMILLE SAINT-SAENS says: "The defects of others are conspicuous to ourselves, while our own escape us. As an example, a friend of mine hought a fine phonograph, and asked me to play something on the piano for it to record. I played my 'Valse Canariote.' I was astonished to discover two had defects in my playing. One passage of twenty notes was overaccelerated and quite jumbled, and another place that I had intended to give a certain rhythm, the way I had written it, was entirely wrong and unpleasant to the ear. As a result of this phonograph lesson I have corrected both these defects. After this experience, it seems to me, it would he an excellent idea for teachers of singing, declamations, and instrumental music to employ the phonograph so that pupils could hear their own faults. I cannot find words that will sufficiently recommend a trial of this device."

THE works of all heginners teem with reminiscences; every composition reveals the models from which it is derived; and it is only much later that we learn to act independently, and to strive for the ideal.—*Weber.*

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, *or the questions will receive no attention. In no case will the writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.]*

E. V.—You ask for a specific statement of the elements of expression alluded to in an editorial on page 123 of THE ETUDE, in April. The essentials of expression—*i.e.*, emotionality in piano-playing—are: 1. General dynamics; that is, the prevailing level of intensity. 2. Fluctuating dynamics; that is, crescendo and dimuendo. 3. Specialized dynamics; that is, accents in their many degrees and kinds. 4. Tone-coloring, effected by peculiar methods of setting the key in motion. 5. General tempo, or rate of movement. 6. Changes of tempo; *i.e.*, accelerando and ritardando. 7. Declamatory phrasing. (This latter is far too delicate and complex to be easily characterized in a phrase.) 8. The use of the three pedals in all their subsidiary operations as effecting the other elements of piano-music.

F. W.—1. When a child has been "crammed" with too much study, bad habits are usually formed that are difficult to overcome. The child you refer to should be given lessons of thirty, or even twenty, minutes' duration, and the nervous desire to play fast should be overcome hy insisting on slow and even playing.

2. Young pupils should play in an artistic manner regardless of what grade they study. That is, however simple the piece, the expression-marks should he carefully observed and everything played with feeling.

L. O. I.—We believe that teachers should take a good rest in the summer, when possible; hut since change of scene and occupation constitute all the rest needed by the majority of people, there can he much good, no doubt, come of your attending a summer school for several weeks. You wish to do so; then why not? You will he away from the humdrum of your accustomed duties and can polish up, and receive many new ideas of value and assistance to you when you resume active teaching again.

N. C.—There is no harm in teaching counting, using "one and," when necessary to get the pupil to grasp the rhythm and swing of the composition. With time it should be dropped as the pupil develops and grasps time-values accurately.

D. S. (Tacoma)—The natural key of the hanjo is three sharps, A; the natural key of the guitar is C. When a duet is played with these instruments the A on the hanjo is tuned to the C on the guitar. The same thing is done when the banjo is played with the piano: the C on the piano is struck, and the A string of the hanjo is tuned to it.

"Please tell me when to play grace notes on the heat and when not to. In playing octaves is the hand-staccato to be used on every note, or only at beginning and ending a phrase?—A. L. H."

Practically, grace notes always fall upon the heat; *i.e.*, upon the time of the note before which they are placed. All octaves, if heavy, are arm-touches; if light and quick, hand-touch. All octaves in quick time are staccato; *i.e.*, the hand rises to get ready for the next note.

R. V. Y.—1. For beginners Panseron's "A B C of Music" will be found suitahle, as it is progressive and thorough.

2. In solpeggio the movable "*do*" is standard and much more used than the immovable "do."

3. We cannot tell you in which "class" (if in classes at all) the different makes of pianos are arranged, hut we can recommend any piano advertised in THE ETUDE, and the firms as being reliable and responsible.

G. J.—1. Heller's "Thirty Studies," opus 46, volume 177, are in Grade IV and V, the majority heing in Grade IV.

2. The highest grade of Mr. Presser's publications is No. 10.

3. If you practice nine months in the year you certainly need a rest in the summer, hut we would not advise you to stop practicing totally, or practice once a week. It is much hetter to practice forty minutes a day, six days in the week, amounting to four hours, than to practice those four hours all in one day. By all means practice *every* day, from one-half to one hour.

C. C. S.—The qualifications necessary to be a good piano-tuner are: A good ear; a strong hand and arm; an unlimited amount of patience and perseverance. Each are of equal importance. Also the ability to play fairly well, and a good general knowledge of piano-making in all its branches. The best, and in fact the only place to learn is in a first-class factory. Three years are not too long to give to learning; four would be hetter. The course of study should include stringing, tuning, toning, regulating, and repairing of all kinds. Generally good tuners have hegun before twenty years of age. As to heing a paying profession, that depends, as in all other professions, upon the amount of skill that you can bring to your work. It never pays to he anything but first-class, therefore it does not pay to skimp yourself as to thorough preparation, and that always takes time.

C. H.—Start the hoy with Mathews's I grade studies, using in connection Mathews's I and II grade pieces. Continue with Landon's "Sight-Reading Album," Volume I.

Arouse the interest of the boy by giving him a little talk on each piece and endeavor to get him to see that music is a language, that each little piece is a tone-story, one talking of flowers, another of vacation, a third of some happy incident in a child's life, etc., as the case may he. Vary the pieces and studies so as to avoid monotony. It is never quite impossible to excite curiosity, and then genuine interest in music in young pupils, if music can be connected in some way with those things the young like.

Try to draw the child out, get him to talk, make him *think*, hy making music appear to him as a study and recreation worth thinking about.

M. A. H.—1. A stiff wrist can be overcome hy persistent practice of any of the wrist exercises, either in octaves or chords. One very simple and effective way is to put the forearm on a table and raise and lower the hand over the edge, keeping the arm as immovable as possible. The wrist then gets very free exercise, the hand swinging from as high to as low as it will go. Follow this hy drawing hack the arm and striking the table lightly with the fingertips. This exercise gives a motion similar to that required at the piano. Persevere at these simple forms of wrist exercises daily, and you will he surprised at the good results.

For exercises study Mason's Volume IV (octaves), "Touch and Technic," also Döring "Octave Studies," Volume I, opus 24. Full directions for practice are given in both volumes.

2. Verdi, Saint-Saëns, Dvorak, Grieg, and Reinecke are among the greatest living musicians.

FASHIONS IN PIANOS.

THE upright piano was first introduced into this country about thirty-five years ago, and came into extensive use twenty-five to twenty years ago. Sold at first more especially for use in the small rooms of modern flats and apartments, because of the small space it occupied, it soon came into general use, and is now regarded as the modern type of piano. The upright is now the piano commonly sold everywhere, in all parts of the country alike, just as the square pianos were sold years ago. So completely has it crowded out the other that there are no square pianos made nowadays, except to order, for special purposes, as for use in schools. Such a piano can he placed in a school-room wherever most desirable without obstructing the view.

But while with the exception noted there are no square pianos made nowadays and none sold new, there are tens of thousands still used scattered all over the land in city and country; proportionately fewer in city than in country, the supplanting of the square hy the upright having naturally progressed more rapidly in the cities. Many of the square pianos yet in use in one part of the country and another are still good instruments, some of them excellent. Made of the hest materials, and in the most workman-like manner, hy good mekers, their life with any sort of reasonable care is very long, and they may remain good pianos for years yet. Many second-hand square pianos, which have been taken in exchange are disposed of in various ways, and at all sorts of prices, some are sold for as little as $10. Some second-hand square pianos are sold to churches and Sunday Schools and other schools all around the country. Others are sold to country hotels and summer hoarding houses. But by far the greater number of them are sold for use in homes to purchasers of moderate or of very limited means, who want a piano and cannot afford to buy a costly instrument.

DON'TS FOR TEACHERS.

BY NETTIE M. KINNEY.

1. DON'T criticize when angry.

2. Don't allow yourself to be excited; your personal feelings are to he kept in subordination as well as the pupil's.

3. Don't take a pupil unless you are really interested in him.

4. Don't praise a pupil unless his work is really worthy of it.

5. Don't fail to know that your pupil fully understands each idea that you present.

6. Don't give more pieces than etudes.

7. Don't neglect the scales and their correct fingering.

8. Don't neglect theory, if given hut in small doses at each lesson.

9. Don't take up all the pupil's time hy playing for him.

10. Don't keep the pupil on one piece an unreasonable length of time; the pupil's ideals are not the teacher's; hut keep reviewing.

11. Don't he too exact about your time; if the pupil is interested, your time is not wasted.

DON'TS FOR PIANO OWNERS.

BY THALEON BLAKE.

1. DON'T expose your piano to great heat or dryness, which will do more lasting damage to it than moisture.

2. Don't keep growing plants on the piano, which may he easily upset, with dangerous results.

3. Don't keep the piano near an outside wall at any season.

4. Don't keep your piano near a heater in winter, nor near a sun-exposed wall in summer.

5. Don't permit dust, small articles, or scraps of any kind to be on, or get in, the piano.

6. Don't put hats, honnets, shawls, gloves, or wearing apparel of any kind on the piano, which was not made for a wardrobe or for storage purposes.

7. Don't keep the piano covered, if covered at all, with any cloth other than a felt spread.

8. Don't fail to open the piano daily, so that the keys may not turn yellow.

9. Don't allow inexperienced people or children to pound the piano. Pounding does more harm than the most forcible action of a skilled player.

10. Don't think it is economy to let a good piano remain out of tune for an indefinite length of time.

DON'TS FOR PUPILS.

BY ELIZABETH K. HILL.

1. DON'T be unwilling to practice steadily and regularly.

2. Don't he discouraged by apparently slow progress.

3. Don't neglect your scales.

4. Don't skip difficult phrases. Spend your time mainly on them.

5. Don't waste the teaching hour hy talk on matters outside of the lesson.

6. Don't forget that technical "etudes" are better than "pieces," if properly practiced, to obtain results.

7. Don't regard exercises for the development of technical ability as impositions to he evaded, for you cannot become a skillful player without conscientious attention to details.

8. Don't waste your time or vitiate your taste by playing trivial "pieces."

9. Don't waste time or money by taking lessons from a second-rate teacher. Have the best possible.

10. Don't abuse the pedals. Study them and their effect.

PUBLISHERS' NOTES

SPECIAL RENEWAL OFFER FOR JULY.

To those of our subscribers who will send us $2.00 instead of $1.50, we will not only renew their subscription for one year for this journal, but we will send them, in addition, either of the two following offers: The four volumes of the "School of Reed Organ Playing," which retail at $1.00 per volume. This is a collection of reed organ studies and pieces to be used in connection with or even without any "Method." They are the best sets of reed organ music that it is possible to obtain. Or we will send a copy of "The First Violin," as good a novel as you can read, and a musical one. This work is bound in the best possible manner: red cloth, printed in black and gold.

To those of our subscribers who will send us one subscription besides their own renewal, and it reaches us before the first of August, we will send either of the above offers as a premium, with no charge except the $3.00 for the two subscriptions; but this offer expires, positively, on the first of August.

* * *

We have a large lot of church music and Sunday School books which we purpose to give away to our patrons for the price of the postage. We have some four hundred of these books to give away, and the first come will be first served, and we cannot undertake to send any after the stock is exhausted. It must be understood that the person sending for these books is a regular subscriber to The Etude, whose name is on our list, and that only postage stamps will be received. These same stamps will be put on the packages. No less than 10 cents in stamps will be recognized for this purpose. We cannot undertake to send a number of copies of the same book, although we have three or four and even half a dozen of one kind.

If any of our patrons wish the postage charged, they will be charged just double the postage, as this would about cover clerical labor. This offer only holds good this month, or as long as the books last.

Any of these books will be suitable for Sabbath evening recreation, as they contain more or less good music for home purposes.

* * *

The summer vacation is near, and now is the time to secure some desired books for vacation reading for further self-improvement in musical art. Have you read that most charming and valuable hook of Carl Merz, "Music and Culture," or Goodrich's new hook, "Theory of Interpretation"? We might name the helpful books hy Mr. Tapper, "Chats with Music Students," "Pictures from the Lives of the Great Composers," and "The Music Life." Besides the above, we publish many other valuable hooks, and keep in stock every good work published. Send for our list and prices.

* * *

We are publishers of a great variety of collections for the piano, enough to suit any and all tastes. We have collections of piano solos, ranging from the easiest to the most difficult. They all consist of good music and a large quantity; printed from sheet-music plates, published in the best possible manner, retailing for $1.00 per volume, subject to professional discount. You will find them especially mentioned in the advertising pages of this issue of The Etude.

* * *

Our place of business will close, during the months of July and August, on Saturday at one o'clock. In order to avoid any delay in filling orders, our patrons will please time their orders so that they will reach us Friday evening or Saturday morning.

If you have not already made your returns of the "On Sale" sent to you during the past season, we would ask you to kindly do so during this month. We expect a settlement from all our patrons at least once a year, and this is the time.

In returning your music, do not neglect to put your name on the outside of the package; it is permissible either in the express or in the mail. We will send you a memorandum of what you returned, and a statement showing the balance due us.

We thank all who have traded with us during the past season for their patronage, and we hope to merit a continuance of the same during the coming season.

* * *

The packages of new music "On Sale" which we send out during the busiest months of the year have been discontinued. The last, a small package, was sent out during June.

To those of our patrons who do teaching during the summer season (and we know there are a great many), we should be pleased to send new issues on receipt of a request. They will be sent "On Sale" at our usual liberal sheet-music discount, to be settled for in the fall, or later, if it is desired.

* * *

The publisher of The Etude can supply anything in music, making a specialty of the teachers' and the college trade. We have one of the largest stocks in the country. This means promptness; and in addition to our large stock, spoken of in this regard, we would say that every order is attended to by us the same day it is received. We claim to be the quickest mail-order house in the country.

We are just as well equipped for the sending out of "On Sale" packages and the filling of orders during the summer months as we are during the busiest months of the year, and you will get better attention. Our discounts are very liberal. We make, to responsible parties, terms satisfactory to them. If you have not tried dealing with us, we want you to do so this summer, or, if you are not teaching now, in the fall. It would be well to receive our catalogues at the present time, so that you will understand our system and what we publish. We have published all of the most-used educational works that have appeared during the last ten years. The catalogues are free for the asking. We even prepay your order to us by supplying you with postal-card order-blanks. You obtain numerous advantages from dealing with us, impossible elsewhere. The summer is an excellent time to make up lists and courses of study for your fall teaching. Our catalogues will assist you.

* * *

If you have any reed organ scholars, we draw your attention to the full-page advertisement in this issue, of our reed organ publications.

* * *

More pupils and a greater revenue is what wide-awake teachers desire, and one effective way of securing both is to work up a good class on the reed organ. But few piano teachers are expert masters of the reed organ, not knowing its peculiar touch and the management of its stops, and what kinds of music are most effective on the instrument. However, teachers can take Landon's "Reed Organ Method" and the "Melodious Reed Organ Studies," by Mr. Landon, volumes II, III, and IV, and do some practice and reading up, and easily make themselves expert in the possibilities of the instrument.

There is no publisher in the country who has paid as much attention to this branch as we have. Everything we have brought out has been prepared especially for that instrument. Mr. Landon has edited and arranged a large set of pieces, a list of which will he found on that page. We shall be pleased to send any or all of these publications "On Sale" at our usual liberal discount to the profession.

* * *

Our edition of "Köhler's Practical Method" for the piano will be ready to distribute to the advance subscribers about the time this issue is delivered. The principal work of revision has been done by the daughter of Louis Köhler, who has assisted her father in many of his educational works. Our revision will therefore bring with it considerable authority, being such a revision as would be sanctioned by the author himself. The special offer for this work is now withdrawn, but the edition will retail and wholesale at the same price as other editions, although somewhat enlarged.

In ordering from your dealer this method ask for ours (the Presser edition) and take no other.

* * *

Our offer for three months' subscriptions during the summer months for only 25 cents is still good. Any three months can he chosen, beginning with May and ending with September. This is an opportunity for a trial subscription that no teacher can afford to miss. There are always pupils who are poor, who need stimulus; pupils that need summer study. It tends to keep the pupil in touch with music when the mind is apt to be bent on other things; 25 cents will scarcely be felt, and it may be the means of retaining many pupils. There is no greater encouragement for a pupil than the reading of The Etude. Try it!

* * *

Mr. Tapper's work, "First Studies in Musical Biography," will be ready for fall teaching, and the special offer for the work, until it is on the market, is only 50 cents post-paid. Every teacher should have at least one copy to be placed on the studio table. It is such a book as can be picked up and read while waiting for a lesson.

We are hooking hundreds of orders, and we have never had a more desirable book on our list. It is suitable for all occasions. No other book covers the field it does. We earnestly commend this new work to our patrons.

If patrons have the book charged, the postage will be extra.

* * *

The new work in two volumes, "The Modern Student," has met with general approval by all who have examined the work. Study pieces are growing more popular, as the regular study of Czerny, Köhler, Clementi, etc., are waning in popular favor. The pieces accomplish about the same results as we get by the tedious study, but in a much more pleasant manner. Every piece has some technical aim. The volumes are graded, beginning about Grade II and ending about V.

Give these volumes a trial at the first opportunity

* * *

To our Subscribers in Canada notice is hereby given that L. B. Gervais, of 130 Rue St. Joseph, Quebec, is no longer agent for soliciting subscriptions for this journal, and all persons paying any money do so at their own risk.

* * *

During the past month we have reprinted the following hooks, another edition heing necessary, owing to the large demand having exhausted the previous edition:

"Album of Instructive Pieces," compiled by Theodore Presser. A work for those who have had one year's instruction, the object heing to cultivate a taste for better music. Arranged carefully in progressive order.

"First Dance Album." This is a collection of carefully-selected, easy dance music particularly suitable for use in the parlor. There is nothing of greater difficulty than the second grade.

"System of Technic," by A. Spengler, has been revised and enlarged. We should be pleased to have all teachers examine this work.

"The Art of Pianoforte Playing," by Dr. H. A. Clarke, of the University of Pennsylvania. This is an instruction book for beginners. The design was to furnish a thoroughly artistic school, and the work is the result of thirty years' experience as a practical teacher; for fifteen years the Professor of Music in the largest university in the country.

Special Notices

THE PENNSYLVANIA COLLEGE OF MUSIC, AT Philadelphia, Pa., had its origin in the Philadelphia School of Music, an institution which had been carried on for twelve years before the incorporation of the college, under the management of several of its present officers and professors. In accordance with the authority vested in the college by its incorporation, it grants certificates in various departments of work, diplomas certifying to graduation, and, with the sanction of the Board of Directors, the degrees of Bachelor of Music, and Master of Music.

WE WILL PURCHASE YOUR OLD ORGAN OR piano at highest cash price. Send address by postal. W. N., care of The Etude.

"RECOMMENDED BY TEACHERS."—A NEW piano composition by E. A. Lambert, entitled "Morning Glory," has just been issued. It is an exceptionally fine piece of music, and is highly recommended by piano teachers for young pupils. It is easy to execute, and no doubt will become very popular. It can be procured at any music house or direct from the publisher, Joseph Flanner, Milwaukee, Wis., *for 25 cents.*

MRS. N. K. DARLINGTON, THE AUTHOR OF "Kindergarten Music-Building," has returned from a successful trip west. "Science of Music for Children" is the truest and most advanced work for the scientific musical development of the child. Among schools recently adopting this system is the Columbus School for Girls, Columbus, Ohio, a school of superior rank. The summer normal work will be conducted at the "Kindergarten Music-Building" Headquarters in Boston, the last class beginning early in July.

TESTIMONIALS

I have looked over Mr. A. J. Goodrich's new work, "Theory of Interpretation," and I am sure it will prove helpful to all who study music as an art, and not as a mere pastime.

The theoretical works of Mr. Goodrich are thorough and original in their treatment of an elusive subject. They will do much toward gaining for musical America, a distinguished place among the nations.

Stella Prince Stocker.

After carefully examining "Theory and Interpretation," by Goodrich, I find that it is very interesting, as well as instructive. All those who strive for "that artistic finish" to their playing should by all means purchase a copy of this book and study it diligently from cover to cover.

G. T. Williams.

It gives me much pleasure to say a few words in praise of the Chopin Album, Grieg Album, and Reed Organ Volume contained in your Extraordinary Offer. They are of unquestionable merit, and will prove to be a very valuable collection to teachers. The peculiar melodies of Grieg especially appeal to one.

P. Giles.

Goodrich's "Theory of Interpretation" is a magnificent work.

William M. Binder.

I am delighted with the book on "Interpretation," by Goodrich, and must say that it looks as if it would he most helpful.

Arthur Foote.

I am thoroughly pleased with your work, "Theory of Interpretation," by A. J. Goodrich, and will use it extensively in my teaching. The subject is handled with consummate skill, and imparts to the study of interpretation a lucidity of expression that cannot fail to insure the success of the work.

I am much pleased with the book "Pictures from the Lives of the Great Composers."

T. H. Holland.

Have examined "Theory of Interpretation," by Goodrich, and think it excellent; just the thing for music students.

Charles L. Neth.

I have two copies of "First Dance Album," and like it very well. It is so helpful in keeping beginners interested in their work.

Ruey Roe.

"Theory of Interpretation," by A. J. Goodrich, is just what I needed for so long. It should be in the library of every musician.

Abbie G. Breniger.

The "Sight-Reading Album," Volume II, is arranged finely. The rhythmical swing of each piece will surely kindle emotion and love for study.

Gertrude Peters.

The "Sight-Reading Album," Volume II, is a most excellent collection, being a satisfactory continuation of the work so ably begun in the first volume.

Marguerite F. Thomas.

I am charmed with the "Dance Album." I think it surpasses anything of the kind I have seen, and take pleasure in thus expressing myself, as you desired, should I find it so.

(Mrs.) F. G. La Pointe.

The "Masters and Their Music," by Mathews, I am reading with much interest, and find it very instructive. It will he a great help to me in planning my winter studies.

(Miss) Jessie H. Leech.

I have used in conjunction with Mason's "Touch and Technic," the first, second, and fourth grades of Mathews's "Standard Course" with my pupils, and, from now on, I intend to use them exclusively.

George Phillips.

I desire to express my appreciation of the book received, "European Reminiscences," also for the promptness with which you have filled my orders. I have found the book to he just what it was represented to he.

Carrie E. Smith.

Upon examination, I find Schmoll's "Studies" exceedingly interesting. I have just had a class recital, at which the studies were used most extensively in the program. I find the pupils appreciate them more with each new copy.

(Miss) Nannie Clayton.

I have received "Theory of Interpretation," by Goodrich, and am highly pleased with it. It is just such a book as I have long wished for, all explanations being so clearly given. I shall make constant use of it among my advanced pupils.

(Mrs.) P. A. Skeen.

I value Mason's "Touch and Technic" for the piano. I consider it simply invaluable to any teacher who desires the best and most advanced ideas. The drudgery of learning finger exercises, scales, arpeggios, etc., according to the old orthodox methods, has been heing so clearly treated into work that is full of interest and exhilaration—so that a pupil grows unconsciously into a perfect technic—that I think we may well honor Mr. Mason as being truly great in lessening the hurdens of life and increasing its joys as no man has done before him.

Geraldine Morris.

The new book "Theory of Interpretation," by A. J. Goodrich, is just received. It seems to me more comprehensive than any kindred attempt by previous writers, and yet does not try to bind down by hard and fast rules, which, because of the necessarily many exceptions, would be of little force. I think it a valuable addition to one's musical library.

Iola W. Gilbert.

I do not know of any house whose music is so satisfactory as that obtained from you.

Florence Pringle.

I should certainly "rust out" as a teacher in this out-of-the-way corner of the world, were it not for your publications—books, music, and The Etude. They are a wonderful help, not only to me, hut to my pupils.

U. B. White.

Allow me to thank you for the prompt and efficient manner in which you have provided for my wants, and to bespeak a continuation of your good offices for the work of the fall term.

Ernst Brockmann.

I am in receipt of Volumes I and II of "The Modern Student," and am delighted with them. They will be of great help to me in my home study.

Willa C. Stidger.

I have read "The First Violin," as have also some of my literary friends, and we all unite in pronouncing it one of the very best of modern books in its portrayal of intensely chivalrous and "minutely honorable" character. The illustrations are superb.

Herbert Hutchinson.

"The Modern Student," Volume II, has been received. It is something new, and I think will be highly prized by all who have the pleasure of using a copy of it.

(Mrs.) C. B. Wing.

I find "The Modern Student," Volumes I and II, to be just as represented, and am very much pleased with both.

(Miss) Ada F. Andrews.

To your Etude I cannot give sufficient praise, and intend, as long as I teach music, to have it.

Cora J. Helburn.

I would like to express my appreciation of the extreme liberality shown me in my dealings with you. I live an hour's ride from Chicago, but find no house so pleasant and profitable to deal with.

Linnie O'Connor.

Your promptness and obliging manner in your large business merit a continuous patronage from your customers.

(Miss) C. A. Rickseeker.

HOME NOTES.

The pupils of Mrs. M. F. Van Hoose, Georgia Female Seminary, Gainesville, Ga., gave a concert on April 23d.

An evening with Schubert and Heller was given by the Graduating Class of the Columbia College, Columbia, S. C., on May 21st.

The pupils of Mrs. Libbie Marshall, of Olney, Ill., gave a recital on May 4th, assisted by Mr. Frank McLaughlin.

Miss Pearle Oresco Amos, of York, Pa., gave a piano-recital on May 22d.

A pianoforte-recital was given by Edna J. Smith, of the Graduate Medal Course, Frances Shimer Academy, on May 12th.

The pupils of Robert Eckhardt, Columbus, O., gave a recital on March 5th.

J. G. Schmidlapp, of Cincinnati, Ohio, has presented the college of music of that city with a fifty-thousand-dollar dormitory, as a memorial to his late wife, who was deeply interested in music.

A recital, composed of manuscript songs of Adolph M. Foerster, was given on June 9th, in Pittsburgh, Pa.

The Annual exhibition of the "New Lynne Conservatory of Music, C. Will Day, director, was held on June 11th, and proved very interesting, showing the good quality of the work done by the conservatory.

The Ladies' Musical Club of Tacoma, Wash., has just finished its tenth year. This club has heen most successful, having given eighteen concerts, a "Persian Garden" Evening Concert, and also the Hambourg Petschnikoff under its auspices.

Charles Davis Carter, the founder of the Carter Conservatory of Musical Art, of Pittsburgh, Pa., possesses rare abilities as teacher and executive artist, and has acquired a national reputation as teacher of voice culture and artistic singing.

The music teachers of Missouri had a brilliant convention in Columbia, Mo., June 13-15. Concerts day and night, essays, addresses, and illustrated lectures made the program.

Ernesto Baldanza, the tenor who twelve years ago sang with Patti in leading rôles, died in San Francisco. He sang for the last time April 1st.

The Twenty-third Annual Commencement of the Ursuline Academy, Arcadia, Mo., was held on June 18th.

Seven students of the Faelten Pianoforte School received their diplomas in Steinert Hall, Boston, on June 14th. An excellent recital preceded the presentation of diplomas, the playing reflecting great credit on both teachers and pupils.

The piano pupils of John Knowles Weaver, of Oshkosh, Wis., gave a pleasing recital on June 12th, assisted by Miss Bessie Law Daggett, soprano, and Mr. Albert Goodell, baritone.

A concert for the benefit of St. Anthony's Orphan Asylum was given by Frederic Horace Clark, of Chicago, on June 27th.

Napoleon J. Haines, the founder of the firm of Haines Brothers, piano manufacturers, is dead.

The Symphony Club, of Williamsport, Pa., gave an evening with Italian composers on March 6th.

At the Baccalaureate services of Doane College, Crete, Neb., on June 10th, the College Choral Club rendered Gounod's "Sanctus" and "Gallia" under Mr. William Irving Andruss's direction.

The pupils of F. Belle Durant, of Boston, Mass., gave a recital at her studio on June 9th, assisted by the Misses Fuller and Ney, readers.

Two Annual Recitals were given by the pupils of Mrs. Belle Bacon, of Lockland, Ohio, on June 15th and 16th, respectively. Large and appreciative audiences were in attendance.

An interesting program was given on May 22d, at Carlton College, Bonham, Texas, by the Misses Agnew and Sawyer, assisted by the class in physical culture of the Carlton College.

Mr. Henry K. Hadley has written a new overture, "In the Forest," for the midsummer festival of the Bohemian Club of San Francisco. He will go to California in June to conduct the first performance.

A recital, by the pupils of Margaret Belle Jakway, of Oswego, N. Y., was given on June 9th.

The One Thousandth Concert by the Detroit Conservatory of Music, Detroit, Mich., was given on June 15th.

Miss Amanda Viehheller, of Pittsburgh, Pa., made her *début* as Agathe, in "Der Freischütz," at the Theater des Westens, Berlin, on May 8th.

The Graduating Class of Emil Enna's Conservatory of Music, Des Moines, Iowa, held its commencement exercises on June 7th.

The Teachers' Round Table.

[Original, brief, and practical paragraphs are solicited from active teachers.]

THOUGHTS FOR TEACHERS.

When teachers, scholars, and—in fact—all music lovers have acquired the habit of listening with the mind, development toward appreciation of good music will be rapid. Listening with the mind, let it be remembered, depends primarily on the ability to perceive the form of a composition; the practice of analyzing will become, after a time, so easy that the mind will be totally unconscious of effort, and the musician will gain from this method, or habit, of listening, an æsthetic pleasure, and a mental glow never before experienced. Comprehended in this manner, a great picture, poem, statuary, or landscape, as well as the tonal masterpiece, leaves the impression of something behind, richer, and more profound than that which it conveys, making one conscious of a great power, rather than of great effort.

In music, as in every art, the details must be thoroughly mastered.

There is a much difference between the mechanical performer and the true artist as there is between a merely voluble person and the true orator.

Perseverance and application are the great essentials in the acquirement of any art. He who begins aright, and with a will, accomplishes his task with comparative ease and rapidity.—*Helen Noble.*

• • •

THE HABIT OF FAULT-FINDING.

When the alertness manifested in offering proper and helpful criticism shows symptoms of degenerating into a mere fault-finding for the sake of exhibiting superiority, we should more carefully analyze the motives underlying our criticisms and suggestions. Often this habit, if unchecked and allowed to go to an extreme, takes the form of a wholesale condemnation of other teachers and methods, with a reluctance to admit that our pupils can really have gained anything apart from our supervision. In the matter of such alertness much, rather, should we cultivate the disposition to see the good in other systems and in the methods of other teachers; and, so far as is possible, profit by it ourselves. We should also be quick to acknowledge every gain or achievement of our pupils, however slight, and show our appreciation of their good work by our commendation. Nothing is more discouraging to a pupil than to feel, when really putting forth honest endeavor, that the teacher sees only the faults and failures, and takes no heed of the little victories; but since the pointing out of faults is necessary, their mention should be always accompanied by an explanation of the exact way in which each may be overcome, and such explanations infused with an encouraging element that shall neutralize and prevent an abnormal development, with the teacher, of the fault-finding habit.—*Edith W. Page.*

• • •

WASTED ENERGY.

In certain parts of Germany, many years ago, a penitential pilgrimage involved the moving forward along the road three paces, and then back two, making the progress very slow and tiresome, if not torturous. The pilgrim had the double consolation, however, of knowing that the method was a great success *as a penance*, while at the same time the prospect of ultimately "getting there" was certain, if remote. He was a fanatic, to be sure, and a victim of hallucination, but in the latter sense the modern music pupil is, in some instances, his perfect counterpart. The

ECLIPSES

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The present edition is finely gotten out in cloth and gold binding, and with the extremely artistic illustrations combines to make this work one of great attractiveness.

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Starting with the psalmody of the early Puritans, as far back as 1620, the work runs easily and progressively forward up to the present day, and gives in a remarkably incisive manner a whole century of information. No pains seem to have been spared in gathering facts and biographical bits from all quarters and from every available source. The fund of educational value which is contained in this work can scarcely be at all underestimated, for it is really one of the necessary books of reference that must belong in the library of every intelligent musician. Further, this vast amount of material has been digested and prepared typographically in such manner as will not fail to please the most fastidious book man.

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